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1992 CARMEL RACH FESTIVAL • 55TH SEASON



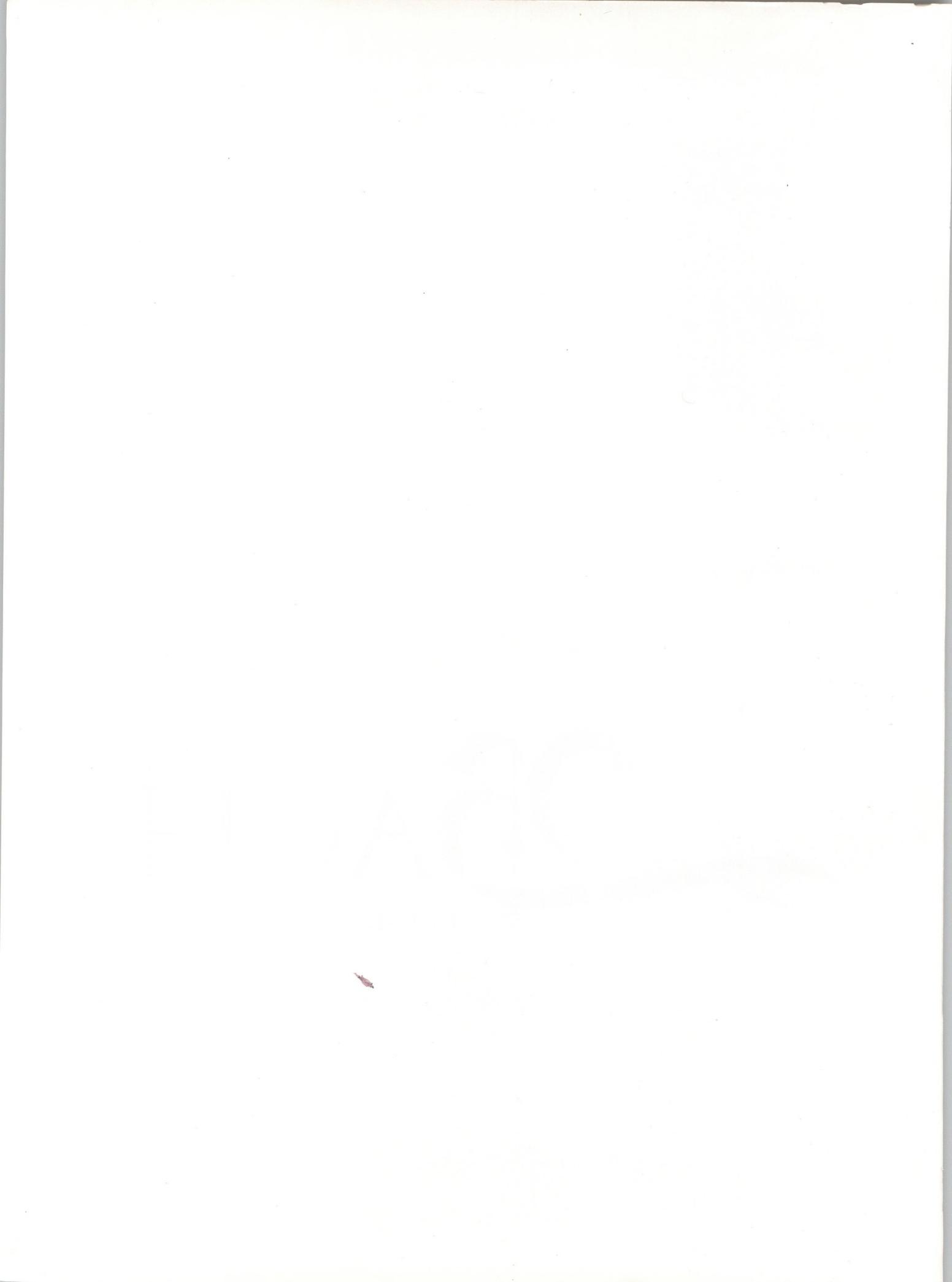


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Photography by Ron James

Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil

Music Director and Conductor

Please Note

No photography or recording permitted

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1993 Carmel Bach Festival

July 19 - August 8

Parking

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

Carmel Bach Festival

Sunset Cultural Center

P.O. Box 575

Carmel, CA 93921

(408) 624-1521

Refreshments

are available under the canopy
prior to performance and during the intermission
Sponsored by the...

friends

OF SUNSET FOUNDATION



Bruno Weil

Music Director and Conductor

One of Europe's leading young conductors, Bruno Weil has developed a flourishing career since capturing the first prize in the 1974 Young Artists Concerts presented by the German Music Council. He has guest conducted many of the major German orchestras, among them the Berlin Philharmonic Orchestra and the Staatskapelle Dresden. He was a permanent guest conductor at the Salzburg Festival where in 1988 he enjoyed a stunning success when he replaced an ailing Herbert von Karajan, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra.

Bruno Weil has also performed with leading symphony orchestras in the USA, Great Britain, France, Japan, Canada, Italy, The Netherlands and Austria, such as the Los Angeles Philharmonic, L'Orchestre Philharmonique de Montreal, L'Orchestra National de France, the English Chamber Orchestra and the NHK Orchestra Tokyo. His particularly close and fertile collaboration with Toronto's Tafelmusik Orchestra has been demonstrated by numerous recordings for the Sony Classical label.

In addition, he has conducted at the German Opera Berlin, the Hamburg State Opera, Dresden's Semper Opera and the

Vienna State Opera, where, since the 1991-92 season, he has acted as permanent guest conductor, primarily in Mozart repertoire. In May 1992, he made his Glyndebourne Festival Opera debut conducting *Così fan tutte*.

He has recorded for Deutsche Grammophon and EMI but now records exclusively for Sony Classical.

Bruno Weil was a master student of Franco Ferrara and Hans Swarowsky. In 1979 he won second prize in the International Herbert von Karajan Conductors Competition and was subsequently named General Music Director of the City of Augsburg, becoming at that time the youngest General Music Director in Germany, a position he later resigned. In addition to his international guest conducting appearances, Bruno Weil will have a new leadership position in Germany when in 1994 he becomes General Music Director of the City of Duisburg and principal conductor of the Duisburg Symphony Orchestra.

He is principal guest conductor of The Classical Band in New York and is a teacher at the Vienna Master Courses.

Dear Festival Patrons,

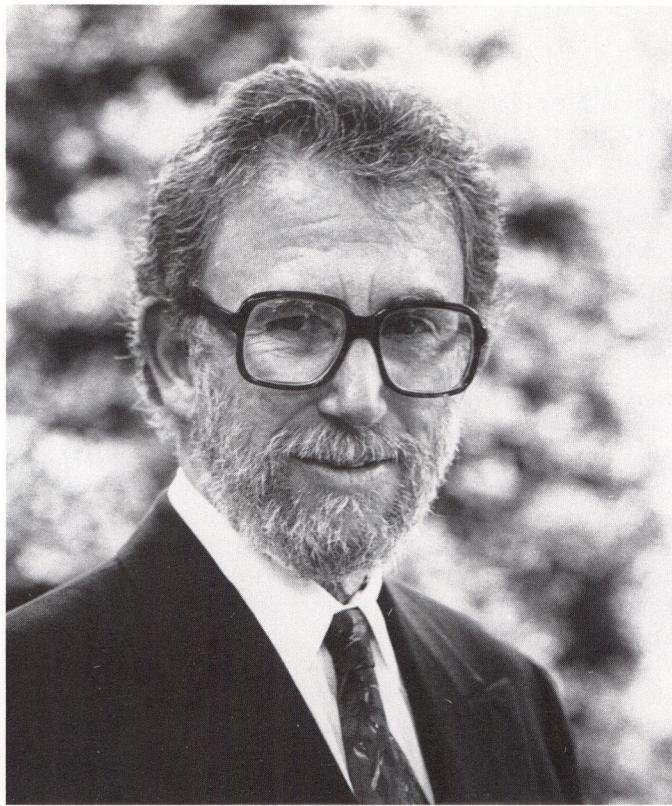
Tradition and progress seem to be contrasts. Each of them regarded individually seems to do justice only to one aspect of life. Combined, they become a vital source not only of art but of all development.

As new music director and conductor of the Carmel Bach Festival, I have respect for what has been achieved here in Carmel throughout all the years of the festival's existence. But I also look forward to seeing how I will fit in here and what I can contribute; how I will be able to combine my experiences and new ideas with your traditions and expectations. This season you will see musicians you have had already here in Carmel, but you will also find new names of artists who have worked with me in other parts of the world.

Carmel is an inspiring place to make music and theater. I'm happy and honored to be here and I do hope that this first season will be the beginning of a long and fertile collaboration.



President's Message



Davis Factor Jr. President, Board of Directors

Welcome to Bruno Weil's premiere season as music director and conductor of the Carmel Bach Festival. Maestro Weil brings a great mastery of his art to our community as an exciting new era unfolds. We are privileged to be present at this auspicious beginning.

Here in Carmel we will once again be immersed in the thrills of live performance, each one a unique experience to be relished and remembered forever. It is the most fitting way to sustain the legacy of J.S. Bach and his heirs. In this technological age, our Festival affirms humanity by nurturing the symbiotic relationship between artist and audience.

It is my hope that the 1992 season of the Carmel Bach Festival brings you great joy.

Sincerely,

A handwritten signature in black ink that reads "Davis Factor Jr." The signature is fluid and cursive, with "Davis" on the top line and "Factor Jr." on the bottom line.

Davis Factor Jr.
President
Board of Directors

History of the Carmel Bach Festival

The Carmel Bach Festival today is the mature form of the infant musical offering created by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula, both as musical producers and as owners of the influential Denny-Watrous Gallery. It all began in 1935 as a three-day festival of concerts at the Sunset School Auditorium and at the Carmel Mission Basilica. Today, it has grown to become a three-week festival of performances by international artists, encompassing concerts, opera, recitals, master classes, lieder programs, lectures, symposia, and educational programs. Despite the changes over the years, the Festival continues its original mission — to celebrate the works of Johann Sebastian Bach, his contemporaries, and musical heirs.

Brass fanfares have greeted Festival audiences from the beginning, and free lectures have likewise enhanced their listening experience. The participation of the local Festival Chorus and several hundred dedicated volunteers still reflects the strong community spirit that has always sustained the Festival.

From the outset, the founders declared their intention to produce an annual event, a goal which they achieved, save for a three-year gap during World War II. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets

to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow.

Ernst Bacon was guest conductor of the first Festival in 1931. In 1938 Gastone Usigli was named conductor, leading the Festival until his death in 1956. That year Dene Denny chose a young conductor named Sandor Salgo to become the spiritual guardian of the Festival; under his leadership, the largely amateur and local festival became professional and nationally recognized. Major works which had previously been presented only in excerpts and arrangements were now performed in their entirety, and Carmel became a proving-ground for rediscoveries in Baroque music. Salgo's long tenure as a Stanford University professor created a link between musical scholarship and the emerging study of historical performance practices.

The 36 years of Sandor Salgo's artistic direction were marked by auspicious debuts of emerging artists, and innovations in repertoire. His wife, Priscilla, developed the Festival Chorale into a fully professional ensemble, and the Festival Orchestra attracted artists from leading orchestras across the country. Maestro Salgo's decision to retire following the 1991 Festival led to an international search for his successor, and in October of 1991, Bruno Weil was named the new Music Director and Conductor of the Carmel Bach Festival.



Maestro Sandor Salgo in his farewell season.



Golden Chairs

A Commitment to Continued Excellence

CONDUCTOR'S CHAIR

Lucile and David Packard

JOHANN SEBASTIAN BACH CHAIR

In Honor of Sandor and Priscilla Salgo

CHORALE DIRECTOR'S CHAIR

The Joy Belden Memorial Fund
Helen Belford

CONCERTMASTER'S CHAIR

The Howard H. Buffett Memorial Fund
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Merritt Weber Memorial Fund

SOLO INSTRUMENT CHAIR - CELLO

The Mark S. Massel Memorial Fund

SOLO INSTRUMENT CHAIR - ORGAN

To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

PRINCIPAL CHAIR - CELLO

Gail and Davis Factor Jr.

PRINCIPAL CHAIR - FLUTE

The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR - OBOE

Shirley and Lee Rosen

PRINCIPAL CHAIR - BASSOON

In memory of Ruth Phillips Fenton
from her family and friends

PRINCIPAL CHAIR - FRENCH HORN

Ann and Jim Paras

PRINCIPAL CHAIR - TRUMPET

The Carla Stewart Memorial Fund
William K. Stewart

PRINCIPAL CHAIR - HARPSICHORD

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Kevin Cartwright and Stephen Eimer

PRINCIPAL CHAIR - ORGAN

Brooks Clement and Emile Norman

ORCHESTRA CHAIR - OBOE

Mary Lou Linhart

ORCHESTRA CHAIR

The 1987 Carmel Bach Festival Board of Directors

ORCHESTRA CHAIR - FLUTE

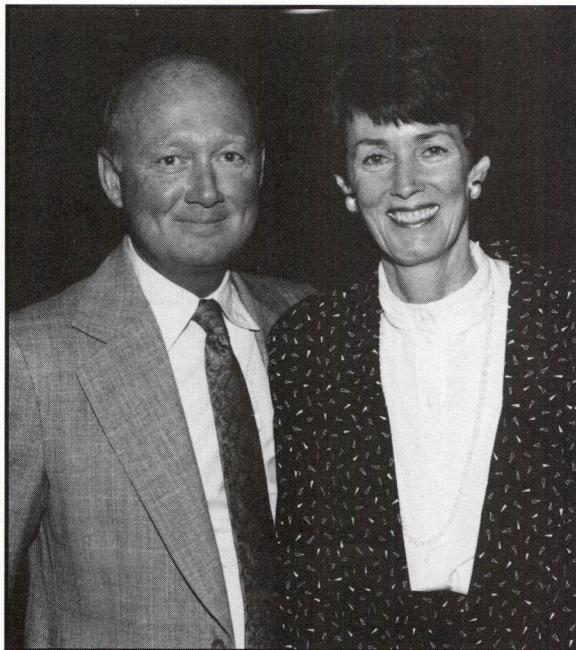
In memory of Martha Faull Lane

ORCHESTRA CHAIR

Estate of J. Fulton and M. Kathleen Morgan

In Memoriam

Peter K. Smith



In March 1992 Peter K. Smith, member of the Carmel Bach Festival's Board of Directors, was tragically killed in Cuba in a work-related accident.

Peter had been a hard worker for the Festival, putting on preview parties and taking charge of the luminaria at the Mission concert. He lived in Saratoga and was engaged to be married to Lucinda Lloyd, a long-time Festival supporter whom he had met at the Festival's DeBachery. The Festival's good wishes go to Lucinda and Peter's family.

Peter will be sorely missed.

Festival Staff

Ken Ahrens in his administrative capacity is Operations Manager, Festival Librarian, and Chorus Director, and in his artistic capacity is Festival organist. He has been with the Festival for 30 years. He received his B.M. from Valparaiso University where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He got his M.M. in organ performance from Indiana University where he also taught. At Stanford he continued advanced studies and was Assistant University Organist. He is currently organist at Sunnyvale Presbyterian Church and Chorus Master of the Monterey County Symphony Chorus.

Nana Faridany, Executive Director, has been with the Festival eight seasons.

Deborah Whittlesey Sharp, Ticket Manager, is in her second season with the Festival.

Vicki Vorhes, Assistant for Development, was previously ticket manager.



Bruce Lamott
*Chorale Director,
Education Coordinator,
Guest Conductor*

Since 1974 Festival harpsichordist and lecturer, Bruce Lamott now marks his first season as Director of the Festival Chorale and guest conductor of the Mission Concert. In the new post of Education Coordinator, he is also responsible for the Festival's lecture series, education and community outreach concerts. Mr. Lamott has conducted the Sacramento Symphony Chorus since its formation in 1984 and in 1988 was named Assistant Conductor of the Symphony with which he has conducted numerous performances of major oratorios. A former member of the musicology faculty at UC Davis, he received his M.A. and Ph.D. in music from Stanford, specializing in the keyboard improvisation practices of the Baroque period. He has performed with the San Francisco Opera and Philharmonia Baroque Orchestra under Sir Charles Mackerras, Nicholas McGegan, William Christie and Alan Curtis. His CD recording with baritone William Parker and the Arcadian Academy of Bach solo cantatas will soon be released. He lives in San Francisco where he directs the music program at San Francisco University High School. He teaches on the extension faculty of the San Francisco Conservatory, and serves on the education advisory boards of the San Francisco Performing Arts Library and Museum and the San Francisco Opera Guild.



**Back: Ken Ahrens, Nana Faridany; Front: Vicki Vorhes,
Debbie Sharp**



Kip Cranna, Education and Program Advisor

Dr. Clifford Cranna has been associated with the Festival since 1978. He is the Musical Administrator of the San Francisco Opera, having received his Ph.D. in musicology from Stanford University, where he specialized in Renaissance and Baroque music history and theory.

Dr. Cranna is a frequent guest lecturer throughout Northern California in the field of music appreciation. In his capacity as an opera administrator, Dr. Cranna acts as editor-in-chief of the company's "supertitles." He often serves as a speaker or moderator for programs presented by the San Francisco Opera and is a regular host of *Opera Insights* presented by the Opera Guild. He has also served as radio host for the San Francisco Opera broadcasts.

Festival Staff



Jesse Read,
Recital Repertoire and Personnel, principal bassoon

Mr. Read has served as principal bassoon for numerous orchestras including the Netherlands Chamber Orchestra, the Vancouver CBC Radio Orchestra and the Dutch Radio Chamber Orchestra. As a specialist in the performance of 18th-century music, he has performed and recorded with numerous groups including Philharmonia of San Francisco and Tafelmusik of Toronto, and included among his many recordings are two solo recordings on the Etcetera label. In addition to studies in Philadelphia and San Francisco, Mr. Read studied at the Schola Cantorum Basiliensis in Switzerland. He has been on the faculties of the University of Victoria, the Utrecht Conservatory, the University of Delaware and currently teaches at the University of British Columbia in Vancouver where he is also director of the Performance Program and conductor of the University Orchestra.



Diane Thomas, Chorale Manager

Diane lives in Glendale and sings with I Cantori with whom she has been a resident artist in the Music Department at UCLA. She has been with the Festival 19 years this season.



Michael Becker, Stage Manager

Michael was born in Germany and graduated from Carmel High; he teaches history in Los Angeles and has been with the Festival 23 years.

Stage Crew

Bob Aronson
Ross Brown, *Technical Director*
Paul Cain
Michael Clark
John Garey, *Mission Lighting*
Jim Heup, *Supertitle Cues*
Steve Retsky
Blaine Yeats, *Master Electrician*



Fidel Sevilla, Festival Orchestra Manager; violinist

Mr. Sevilla has been with the Festival for 27 years. He has played with many orchestras such as the Oakland Symphony, the San Francisco Pops, the San Francisco Ballet, and the Vienna Chamber Orchestra. He lives in Reno where he is a show and orchestra musician.

The Virginia Best Adams Master Class



Virginia Best Adams and friends

Musicians never stop learning. Building on a foundation of dedication and tradition, we constantly seek new experiences and new ways of viewing the familiar. One of the best ways to learn more about the music we love is to teach others. The Carmel Bach Festival set a course toward this goal with the establishment of the Virginia Best Adams Vocal Masterclass in the 1980s. Now, as part of the Festival's expanded educational activities, and through the continued generosity of Virginia Best Adams and her family and friends, 1992 brings the exciting new incarnation of this valuable program: The Virginia Best Adams Voice Fellowships. Four gifted young singers, chosen by national audition, will polish their repertoire and artistic skills under the guidance of master teachers while adding their own musical talents to the Festival's performances. For the third year in a row I'm honored to be the teacher of this program and am especially excited to be involved in its current growth and development.

Tenor James Schwabacher, President Emeritus of San Francisco Opera's Merola Program, will also be coaching the Fellows in the lieder repertoire. We hope you will join us for some of the open teaching sessions.



Tenor, Master Teacher

Adams Fellows



Mia Kim, soprano

Born in Seoul, Ms. Kim received her Bachelor's and Master's Degrees from Eastman School of Music, and won a grant to study lieder at the Franz Schubert Institute in Austria. She has won several scholarship competitions, including that of the Liederkranz Foundation.



Priscilla Peebles, mezzo-soprano

Ms. Peebles studied at Interlochen Music Camp, Tanglewood Institute and Aspen Music School. She received her Bachelor's and Master's Degrees in Music at the University of Michigan, where she is in pursuit of her doctorate, and was a Regent's Fellow. She has won several young artists' awards, and has studied with Lorna Haywood.

The Virginia Best Adams Master Class

Adams Fellows



Benjamin Reckdahl, tenor

Mr. Reckdahl has just received his B.A. in music from Occidental College where he performed roles in productions and has given solo recitals. He has sung as soloist with Los Angeles churches and was awarded the Isabel and George Fullerton Scholarship presented by the Glendale Symphony Orchestra Association as well as their Wilda Chipman Bernard Voice Award for 1989. He was a semifinalist in the Los Angeles Young Artists' Competition.



Keith Jameson Richard, baritone

Mr. Richard received his Bachelor and Master of Music Degrees from the Eastman School of Music where he is pursuing his doctorate. He received his B.M. from Furman University in Greenville, S.C. His repertoire indicates a speciality in oratorio and lieder, although he has performed various opera roles.

The Adams Fellows will sing in recital on Friday, July 31st at 2:30 p.m. in Sunset Theater and tickets will be available at the door. Teaching sessions are open to the public at Carmel Presbyterian Church on Ocean and Junipero on July 20th and 23rd at noon.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund during the past year

Virginia Best Adams
Dr. and Mrs. Michael Adams
Mr. and Mrs. James Alinder
Mr. and Mrs. Robert Attiyeh
Jo and Gerald Barton
Jean and Alan Brenner
Joe and Gayle Brower
Edna Bullock
Mr. and Mrs. John Crossen
Arthur Dahl
Mr. and Mrs. Frank Donohue
Mr. and Mrs. Kenneth A. Ehrman
Mr. and Mrs. Davis Factor Jr.
Patricia Farbman
Mr. and Mrs. Fred Farr
Alice Smedley Felix
Mrs. Edward L. Ginzton
Mary Margaret Graham
Dr. and Mrs. Arthur R. Hartwig
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Mr. and Mrs. Ken Helms
Dr. and Mrs. Michael Heyman
Mr. and Mrs. Peter T. Hoss
W. Kent Jones
Michael and Loretta Jones of Moveable Feast
Robert M. Johnson
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Mr. and Mrs. Lee E. Rosen
Maestro and Mrs. Sandor Salgo
Drs. John and Helen Schaefer
Mrs. G. O. Schumacher
James Schwabacher
Mr. and Mrs. Fidel Sevilla
Will and Mary Shaw
Virginia Y. Stanton
Mr. and Mrs. Robert Sullivan
Bill Taylor

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Joan Hughes
Audrey Lee
Caryl Lindsay
Linda Wright

Luminaria

Betsey Pearson, *Chairman*
Stephen Pearson
Lee Riordan

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 Co-Chairman

Ferne Halgren, *Co-Chairman*

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Betty Barron
Pat Beebe
Beth Benoit
Joan Blanee
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B.J. Graham
Becky Hanna
Mrs. Elaine Hellenthal,
 Sacramento Preview
 Party

Mary Kay Higgins
Barbara Jamison
Leda Jelinek
Loretta and Michael Jones,
 A Moveable Feast
Donna and Nolan Kennedy,
 Cast Party
Gertrude Koehler
Sonia Lessard
Shirley Loomis,
 Ice Cream Socials
Carlotta and Knox Mellon
Helen and George
Montgomery,
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Bob and Marti Mulford,
 Bach's Lunch
Faye Phelan
Lee and Kathie Riordan
James Schwabacher,
 San Francisco Preview
 Party



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Jan Smith, *Open Rehearsal*
Pam Smith
Carol Stratton
Mrs. Betty Stroup,
Sacramento Preview Party
Fred Terman and
Nan Borreson
Heidi von Pagenhardt

Ice Cream Socials
Shirley Loomis, *Chairman*
Pat Beebe
Roger Denk
Kecia Denk
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Clell Harrison
Sonia Lessard
Bonnie Lind
Herschel Loomis
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Cypress Inn
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Mary Kay Higgins
Inns by the Sea
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Christine Handel
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Clyde Roberson
Ray Smith
Renate-Karin Wunsch

Carmel Bach Festival Associates

In keeping with the expanding needs of our Festival, and with our eyes on the future, the Carmel Bach Festival Associates has changed from a separate organization with a dues-paying membership, to encompass all those who volunteer their time and energy to make this Festival run smoothly. The Associates are directed by a committee of the Board of Directors, Lamont Wiltsee, Chairman. All people listed on this and the previous page are automatically members. We could not begin to thank our associates adequately. On the following page are snapshots of Associates at work, showing the many-faceted Festival operations. We always need more hands; telephone 624-1521.



Dr. and Mrs. Robert Black discuss recitals with board member Roberta Bialek, selling programs.

Carmel Bach Festival Associates



Acolytes, directed by Deidi Kramer, light candles at the Mission concert.



Leslie Tryon serves ice cream at an ice cream social.



Joan DeVisser runs the Boutique



Assembling luminaria for the Mission concert is a messy job!



Banner carriers prepare for the Mission procession.



John Farr takes tickets at the organ recital.

Acknowledgments

The Board of Directors of the Carmel Bach Festival
extends its deepest appreciation to the following
organizations and individuals.

Robert Abinante
Virginia Best Adams
Jeanne and Michael Adams
The Rev. Charles C. Anker
Eleanor Avila
Barbara Barclay
Jo and Gerald Barton
Baskin-Robbins, Carmel
Baskin-Robbins, Monterey
Baskin-Robbins, New Monterey
David Beckwith, Central 159
Art Black
Larry Blood
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Tina Britton
Carmel Art Association
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Carmel Music Society
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Beth Wilbur
Charles Williams
Birgitta Wray
Youth Music Monterey

1992 Mission Banners

Nancy Morrow

"Music of Imperial Vienna and the Hapsburg Court"

Three successive 17th and 18th century Hapsburg emperors, music lovers themselves, honored composer Johann Joseph Fux, whose music contributes to the richness of the Carmel Mission concerts during the 1992 Carmel Bach Festival.

Banners of these three emperors include the double-headed black eagles on a golden field bearing on their breasts red shields, which both Emperor Leopold I and Emperor Joseph I used as their mark of imperial majesty. Emperor Leopold's inset shield displays the eight red and white horizontal bars of Hungary quartered beside the white double-tailed lion of Bohemia above quarters showing the three red-and-white horizontal bars of ancient Austria, the blue-and-gold diagonal bars of Burgundy and in the final quarter, the golden castle of Castile and the lion of Leon. Thus did Leopold I make it clear that he owned Hungary, Bohemia, Austria, Burgundy, and much of Spain.

The blue-and-gold diagonal bars of Burgundy show up repeatedly on the Hapsburg coats-of-arms after 1477 when Mary of Burgundy, the richest heiress in Europe, married Maximilian of Hapsburg who later became emperor. Her dominions included the more important and wealthier parts of the Netherlands and added considerably to the Hapsburg lands. The six blue-and-gold diagonal stripes signifying Burgundy were devised by the Dukes of Burgundy before 1234.

The shield of his successor, Emperor Joseph I, bears the same double-headed imperial eagle, but the red shield displays the white double-tailed Bohemian lion quartered with the eight red-and-white horizontal bars of Hungary. Superimposed is a smaller shield of the three ancient Austrian red-and-white bars and the blue-and-gold diagonals of Burgundy. Joseph I was King of Bohemia before he was Emperor, which accounts for the greater prominence in his shield of Bohemia and Hungary. His inset smaller shield carries simply the three red-and-white horizontal bars of Austria and the blue-and-gold of Burgundy. His apparent neglect of Spain is remedied in the next generation shield when Charles VI manages to restore the Hapsburg influence in Spain and quarters his shield with the golden castle of Castile in the first quarter, the eight red-and-white bars of Hungary in the second quarter, in the third quarter the red-and-yellow vertical stripes of Aragon and the Imperial eagles of Sicily with the fourth quarter filled with red-and-white broad bars of Austria and the blue-and-yellow diagonal of Burgundy. He says clearly by this banner, "I own Spain, or Castile, Hungary, Aragon, Sicily, Austria and Burgundy." To top it all off, the white two-tailed Bohemian lion is inset on a red shield to be sure everyone knows he also owns Bohemia — a rich and valued kingdom.

It is to the credit of these emperors that they favored and supported Fux, making him court composer at their court

in Vienna, sending him to Rome to study, making him Kapellmeister at St. Stephen's Cathedral in Vienna as well as principal court Kapellmeister until his death in 1741, which marked the end of the great age of Austrian Baroque music.

Emperor Joseph I was himself a composer and one of his compositions will be heard on the Mission program.

Antonio Caldara, at one time a deputy of Fux, and subsequently one of the most celebrated composers of the early 18th century, was encouraged and employed by Ferdinando Carlo, the last Gonzaga Duke of Mantua, the Cardinal Pietro Ottoboni of Rome, Prince Ruspoli in Rome, and the Emperor Joseph I, as well as Charles III of Spain, younger brother of Emperor Joseph I. His service to the imperial court in Vienna is represented by a brilliant Viennese banner — as well as a banner with the Venetian lion, celebrating Caldara's birthplace, Venice.

Heinrich Isaac, born in Flanders in 1450, is the earliest of the composers represented in the Mission concerts. He worked for the Medici in Florence, which accounts for the Florentine lily banner in the Mission procession. Later he became court composer for Emperor Maximilian I in 1497 when that emperor, like later Hapsburgs, sought to renew and develop the musical life of this court. Isaac represented the spirit of the great Netherlands musical tradition, but in his wide travels acquired knowledge and skill in other musical styles and compositions. He spent much time in Florence. He worked for the Saxon Elector — one of those mysterious men who for hundreds of years elected the Holy Roman Emperors. The ancient blazon of Saxony appears in the procession — blue-and-gold horizontal bars, with a green arc (a wreath of the herb rue) surmounting the bars.

In 1510 Emperor Maximilian I awarded him land near Verona, and later Pope Leo X, son of Lorenzo the Magnificent and probably a former pupil of Isaac's, interceded with the Florentine establishment and procured a pension for Isaac.

Included in the procession are banners showing the great gate and towers of Prague — one of the great cities of the Hapsburg empire — and Rome, where each of the composers for the Mission concert found much support. The five white eagles on a blue field are an ancient device of Austria, home of the Hapsburgs. An ancient shield of the Hapsburgs bears the red rampart lion on a gold field crowned in blue.

The banners this year were researched by Nancy Morrow largely in *Grove's Dictionary of Music and Musicians and Lines of Succession* by Jiri Louda and Michael MacLagan. Jane Nowak, Department Manager of History and Genealogy of the Los Angeles Public Library gave assistance. Construction was done by Nancy Morrow, Melissa Lofton, Anne Scoville, Francesca Faridany and Joan DeVisser.

Tower Music

Members of the Tower Brass are drawn from the Festival Orchestra and perform brass choir music for four to eight players — mostly from the Baroque or Renaissance periods. The Tower Music begins 30 minutes before each concert. The ensemble is directed by Wolfgang Basch and Suzanne Mudge selects and organizes each evening's program.

Trumpets

Wolfgang Basch, *principal*

Susan Enger

Kimberly Stewart

Trombones

Craig McAmis, *principal*

Suzanne Mudge

Scott Cochran

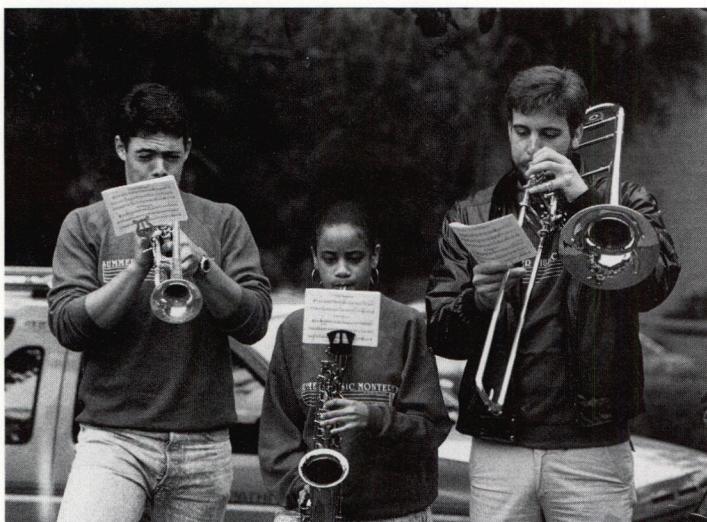
Horns

Glen Swarts, *principal*

Loren Tayerle



Summer Music Monterey Classical Camp



Summer Music Monterey Classical Camp 1992 is a three-week instrumental workshop for students in grades 7-12, presented by Youth Music Monterey in association with the Eastman School of Music.

Dates: July 19 - August 7.

Music Director: Annette LeSiege, Ph.D.

Conductor: Jacob Avshalomov.

Vocal Camp dates: July 19 - August 1.

The camp is held at the Robert Louis Stevenson School in Pebble Beach. Eastman teachers provide instruction in theory, history, full orchestra, chamber music, composition and private lessons. In addition, selected students will perform with members of the Festival Orchestra in the "Bach's Tops" and "Bach to the Future" programs. The Carmel Bach Festival provides clinicians from the Festival Orchestra for master classes and additional lessons. Student concerts are performed each week in addition to many faculty and guest artist recitals. For more information contact Youth Music Monterey at 2959 Monterey-Salinas Highway, Monterey, CA 93940 (408) 375-1992.

Festival Orchestra

Bruno Weil, Conductor

Violin

Lenuta Ciulei Atanasiu,
concertmistress
Lori Ashikawa
Sarah Butterfield
Jesse Ceci
Aileen Doyle
Laura Kobayashi
Deanna Lee
Xiao-Hong Liang
Van Phan
Craig Reiss
Misha Rosenker
Marilyn Sevilla
Beni Shinohara
Sophia Silivos
Elisabeth A. Stoppels

Viola

Thomas Hall, *principal*
Meg Eldridge
Simon Oswell
Stephanie Railsback
Fidel G. Sevilla

Cello

Ruth Stienon, *principal*
George Atanasiu
Paul Rhodes
David Starkweather

Bass

Charles Chandler, *principal*
W. Warren Long
Matt Zory, Jr.

Flute

Damian Bursill-Hall, *principal*
Robin A. Carlson

Jackie Rosen

Harp

Dan Levitan

Oboe

Robert E. Morgan, *principal*
Edward Benyas
Leslie Reed

Clarinet

Eli Eban, *principal*
Arthur Austin

Bassoon

Jesse Read, *principal*
Jerry Dagg
Robin Elliott
Jane Orzel

Horn

Glen Swarts, *principal*
Loren Tayerle

Gamba, Baroque Violin

Michael Sand

Lute

Richard Savino

Trumpet

Wolfgang Basch, *principal*
Susan Enger
William Gee
Kimberly Stewart

Trombone

Craig McAmis, *principal*
Suzanne Mudge
Scott Cochran

Timpani

Kevin Neuhoff

Harpsichord

Jillon Stoppels Dupree
Phebe Craig
Timothy Bach

Organ

Ken Ahrens



Festival Chorale and Chorus

Bruce Lamott, Conductor

Chorale

Soprano

Samela Aird Beasom
Ina Heup
Mia Kim, *Adams Fellow*
Catherine McCord Larsen
Virenia Lind
Susan Montgomery
Gloria Grace Prosper
Diane Thomas

Alto

Linda Childs
Jody Elizabeth Druff
Cathy Findley
Kathie Freeman
Lynda Madej
Priscilla Peebles,
 Adams Fellow

Tenor

Joseph Golightly
Robert Johnson
Benjamin Reckdahl,
 Adams Fellow
Phillip Gavin Smith
George Sterne
Phillip Werfelmann
Scott W. Whitaker

Bass

Mark Stephen Beasom
William Commins
Stanley Engebretson
Howard Higson
Paul Linnes
Burr Cochran Phillips
Keith J. Richard, *Adams Fellow*
Brian E. Vaughn

Festival Chorus

Soprano

Nancy Carney
Janet Graebe
Laurie Hays
Margaret Kylander
Frauke Löwensen
Nancy Opsata
Dottie Roberson
Sheri Rose
Cynthia Stormer
Ann Trout

Alto

Paula Crisler
Linda Dowd
Melanie Fujimoto
Alice Henault
Madeline Littlefield
Barbara Stock
Jean Widaman

Tenor

Norman Conrad
James Hull
Patrick Lynch
Paul Tuff

Bass

James Egan
Rick Meeker Hayman
George McKechnie
Thomas Scoville
Ron Spear
Howard Straus
Donald Trout



CHALONE Wine Group



Stahl Motor Company
Mercedes-Benz



*The Carmel Bach Festival is most grateful for the
generous sponsorship of Chalone Wine Group and Stahl Motor Company.*

Artists

Ken Ahrens, *see Festival Staff page*.

Lori Ashikawa, *violin* Lori moved to Chicago last year from L.A. and is currently freelancing, playing in the Chicago String Ensemble and playing Baroque Violin with the Basically Bach orchestra.

George Atanasiu, *cello* George lives in Philadelphia with his wife Lenuta and their twin sons.

Arthur Austin, *clarinet* Educated at Curtis Institute of Music, Arthur has played with all the major Bay Area orchestras and now lives in Monterey where he freelances.

Timothy Bach, *piano, harpsichord* Acting Dean of the S.F. Conservatory of Music, Tim designed the accompanying program there. He is married to Rie and has recently had a son.



Wolfgang Basch
principal trumpet

Born in Wiesbaden, Wolfgang Basch has appeared in concert throughout Europe, Israel, Japan, USA and South America. He has been guest of many festivals, such as the Berliner Festwochen, the London Bach Festival, Schleswig-Holstein Musik Festival, Israel Festival, Rheingau Musik Festival and Dubrovnik Festival. Mr. Basch has numerous recordings with orchestras such as the Orpheus Chamber Orchestra and the Bamberg Sinfony for the labels BMG-Deutsche Harmonia Mundi, Koch-Schwann and Pro Arte.

Mark Beasom, *bass*, sings professionally with the L.A. Master Chorale, I Cantori, L.A. Music Center Opera and teaches music at Pasadena Waldorf School.

Samela Beasom, *soprano*, originally from Berkeley, sings professionally in the same organizations as her husband, Mark, and teaches private cello and voice lessons, as well as high school chorus and grade school strings classes.

Edward Benyas, *oboe*, is principal with the Chicago Chamber Orchestra. He toured with the Chicago Symphony Orchestra on the U.S. East Coast and Europe in the spring of 1992.



Damian Bursill-Hall
principal flute

Damian received his B.A. from Eastman School of Music and his master's from U.C. San Diego. Since 1975 he has been principal flute with the symphony and opera in San Diego where he lives with his wife Anne. He has performed as a soloist with many festivals and orchestras.

Robin Carlson, *flute*, is second flutist with the Memphis Symphony in Tennessee, although she is originally from Seattle.

Jesse Ceci, *violin* Jesse lives in Denver where he is the Concertmaster of the Colorado Symphony Orchestra. He has been a member of many distinguished chamber ensembles.

Charles Chandler, *principal contrabass* A native of Mill Valley, Charles returns for his ninth season in Carmel. He is associate principal bass with the Phoenix Symphony and principal bass of the Phoenix Symphony Chamber Orchestra.

Xiao-Hong Liang Chang, *violin*, lives with her husband in Fremont where she works with Marin and Fremont/Newark Symphonies.

Linda Childs, *alto*, lives in Tempe, AZ, and was featured as a soloist with the S.F. Symphony in the *Missa Solemnis* of Beethoven last spring.



Lenuta Ciulei Atanasiu
concertmaster

Born in Bucharest in 1958, Lenuta was a child prodigy and has had a wide career as a solo violinist, having played over 100 recitals and concerts with orchestras in Europe, Asia and the United States and has participated in many festivals including the Marlboro and Grand Teton. She records for Electrecord and lives in Philadelphia with her husband George, the cellist, and her twin sons.

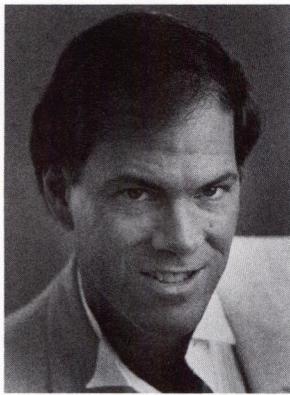
Scott Cochran, *bass trombone* Attends Juilliard in N.Y. and has just completed a European tour.

William Commins, *bass*, lives in Silver Spring, Md., where he does freelance work with Washington Opera and Ballet, churches and the Smithsonian, as well as visiting dance companies.

Artists

Phebe Craig, *harpsichord*, lived and performed for many years in Berlin and Brussels. She performs with the American Bach Soloists, Concerto Amabile, the Arcangeli Baroque Strings and Sarabande, and teaches at U.C. Davis and at numerous summer workshops.

Jerry Dagg, *bassoon* Lives in Hayward and plays with S.F. Opera Orchestra.



Michael Delos
bass-baritone

This young American singer specializes in the oratorio of Bach, Handel and Mendelssohn and is a regular guest artist of American opera companies as well as in Canada and Monte Carlo. He is noted for the breadth of his repertoire which spans three centuries and five languages, and for his stage presence.

Aileen Doyle, *violin*, lives and works as a musician in San Rafael.

Jody Elizabeth Druff, *alto*, finds herself equally at home in opera and oratorio. She freelances in the Bay Area and will move to New York in the autumn.



Jillon Dupree
harpsichord

Received the prestigious NEA Solo Recitalists Grant and was a prize winner in the SEHKS International Harpsichord Competition in Washington, D.C. and a finalist in Boston's Erwin Bodky Competition. She has toured the U.S., England, Poland and Northern Europe and recorded for Meridian Records. She was awarded a Fulbright for study with Gustav Leonhardt, and plays harpsichord with the Seattle Symphony.

Eli Eban, *principal clarinet*, is on the faculty of Indiana University School of Music. He was educated at Curtis Institute, and played with the Israel Philharmonic. He performs widely as a chamber musician and soloist and has recorded for Meridian Records.

Meg Eldridge, *viola* lives in west Marin and plays for the Marin, Santa Rosa and Sacramento Symphonies.

Robin Elliott, *contrabassoon*, lives in San Francisco and plays with the S.F. Opera orchestra.

Stanley Engebretson, *bass* Dr. Engebretson is Director of Choral Studies at George Mason University and Director of Music at New York Avenue Presbyterian Church in Washington D.C.

Susan Enger, *trumpet* Susan lives with her husband Bill Crewe, in Quebec City where she is principal trumpet with L'Orchestre Symphonique de Quebec since 1980.



Janina Fialkowska
piano

(Miss Fialkowska's appearance is generously underwritten by Mr. and Mrs. Jeptah Wade.)

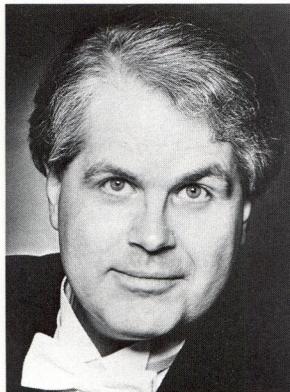
Miss Fialkowska is no stranger to Carmel Bach Festival audiences but it may be a surprise to hear that she has played under Bruno Weil in Scotland. Since she appeared in Carmel in 1990, she has given several premieres — the newly discovered Liszt Piano Concerto, Op. Posthumous with the Chicago Symphony, a new Piano Concerto by Libby Larsen with the Minnesota Orchestra and the North American premieres of the Piano Concerto by Sir Andrzej Panufnik with Colorado and of Liszt's cadenza for the Beethoven Piano Concerto No. 3 with the Rhode Island Philharmonic. Among other highlights, she gave a recital at Queen Elizabeth Hall in London in February 1992. Miss Fialkowska was a protege of Arthur Rubenstein.

Cathy Findley, *alto*, lives in Pacific Grove where she is a music specialist in the Monterey Schools.

Kathie Freeman, *alto*, has been a professional musician and actor in L.A. for 30 years — from music supervisor for TV to soloist for the L.A. Bach Festival; currently soloist and assistant conductor for 1st Congregational Church in L.A.

Artists

Jody Golightly, tenor, pursues a professional singing career in L.A. with I Cantori and the L.A. Master Chorale. He has been with the Festival since 1979.

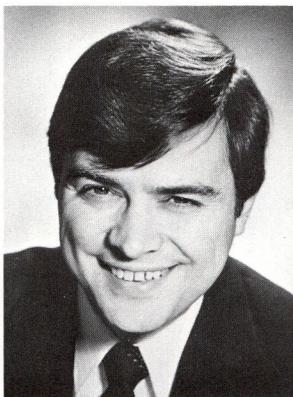


David Gordon
tenor

David Gordon's appearance is underwritten in part by a generous grant from the Virginia Best Adams Endowment Fund.

Pennsylvania native David Gordon has appeared recently in nearly eight centuries of music with the orchestras of Philadelphia, Cleveland, San Francisco, Toronto, Paris, Lisbon, and Prague among others. His operatic repertoire includes 56 roles and he has sung more than 600 performances with such companies as the S.F. Opera, Metropolitan Opera, Chicago Lyric Opera, and the Hamburg Staatsoper. He is especially regarded as a stylish and communicative Bach singer. David Gordon's recordings (London, Decca, Telarc, RCA Red Seal, Nonesuch, Delos, Dorian) include recent CDs of Bach's Magnificat with Robert Shaw and the Atlanta Symphony, *Acis and Galatea* with the Seattle Symphony and Stravinsky's *Pulcinella* with Christopher Hogwood and the St. Paul Chamber Orchestra.

Thomas G. Hall, viola, with the Festival since 1953, is Professor of Music at Chapman College, where he plays with the Chamber Players and Symphony Orchestra.



John Hadju Heyer
lecturer

Prof. Heyer is currently Dean of the College of Fine Arts at Indiana University of Pennsylvania. He was a student of Nadia Boulanger and has made scholarly contributions to the *New Grove Dictionary of Music and Musicians*, among his other scholarly works.

Ina Heup, soprano, is an elementary music teacher in Naperville, IL, where she works as a freelance singer and maintains a voice studio.

Howard Higson, baritone, recently moved from the Bay Area to Minneapolis where he is pursuing his performance career. He has performed in numerous opera and oratorio roles and participated in the Aspen, Music Academy of the West and Bach Aria Group summer festivals. This is Mr. Higson's third year with the Carmel Bach Festival Chorale.



Douglas Johnson
tenor

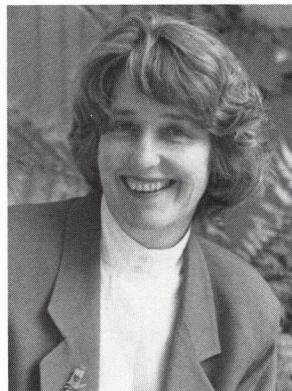
Young American tenor Douglas Johnson sang the title role of Gazzaniga's *Don*

Giovanni in the SONY recording conducted by Bruno Weil. He has performed many opera roles in Europe since making his debut there in 1984. During the summer of 1991, he sang *Idomeneo* with the Boston Symphony at Tanglewood and at the Salzburg Festival where he was also heard in Mozart's *Vesperae de Domenica* and Beethoven's Mass in C. Born in Portland, Oregon, and a graduate of the University of Southern California, Mr. Johnson joined the Aachen Opera shortly after making his professional debut. He has worked with other outstanding conductors such as Sir John Pritchard and Christopher Hogwood, and made his debut with the Berlin Philharmonic this past April under Dennis Russell Davies.

Robert Johnson, tenor, lives in Van Nuys with George Sterne and Jody Golightly. He teaches at the Buckley School.

Mia Kim (see Master Class page)

Laura Kobayashi, violin, is working on her doctorate in performance at the University of Georgia.



Prudence H. Kohler
lecturer

Ms. Kohler is Chairman of the Arts Department at San Francisco University High School and instructor in art history for the Fine Arts Museums of San Francisco, and the Colleges of San Mateo, De Anza, Canada and Foothill. She was a Fulbright Fellow in 1988, and is a reader in art history for the College Board Advanced Placement Program and a member of the S.F. Symphony Education Committee.

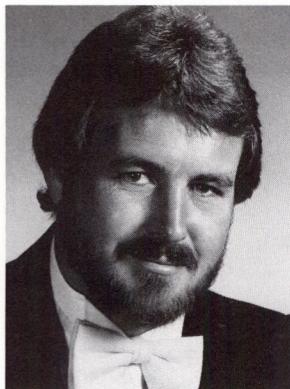
Artists

Bruce Lamott (*see Festival Staff page*)

Catherine McCord Larsen, *soprano*, is a soloist and chamber music singer specializing in the Renaissance, Baroque and contemporary periods and working in the L.A. Area.

Deanna Lee, *violin*, plays second violin for the St. Paul Chamber Orchestra in Minnesota.

Dan Levitan, *harp* Mr. Levitan is from San Francisco where he has played with all the major orchestras. Originally from Philadelphia, he has degrees from Temple University. He is a frequent soloist in the Bay Area and has a recording with voice and flute.



Daniel Lichti
baritone

Daniel Lichti was born in Stratford, Ontario and studied in Canada and West Germany. He is particularly noted for his command of the Bach repertoire which he has performed and recorded extensively. Highlights of recent seasons include his debuts with the Los Angeles Chamber Orchestra and at Carnegie Hall, singing Jesus in the *St. Matthew Passion* with St. Luke's Orchestra and Blanche Moyse. Mr. Lichti debuted with the Cleveland Orchestra last fall and his performances of Bach's *Magnificat* with the Bach Choir of Bethlehem were broadcast on NBC. Daniel Lichti is a fine lieder singer who toured with Schubert's *Winterreise* in 1990-91 and has a new recording of Wolf's Goethe lieder currently available. This is his second season in Carmel.

Virenia Lind, *soprano*, lives in Northridge where she is a professional freelance singer and a member of the Los Angeles Masterchorale.

Paul R. Linnes, *bass*, is pursuing a career in choral music and as an opera soloist in Southern California.



Melissa Lofton
costume designer

Melissa is a local artist with a wide variety of pursuits including murals, assemblage/collage, oil painting, water color, silk painting, and textile design/production. Her work with textiles has included design and production of cloth lanterns; a line of hand painted silk for Robert Talbott Inc.; clothing/costume design and production. Melissa designed and produced the costumes for last year's Bach Festival production of Mozart's *The Magic Flute*.

J. Warren Long, *contrabass*, is a member of the Vancouver Symphony Orchestra who played with the festival last in 1987.

Lynda Madej, *mezzo-soprano*, recently moved from the Bay Area to Minneapolis where she is pursuing her performance and teaching careers. Ms. Madej has performed as soloist with the Stamford Chamber Orchestra and the Rochester Philharmonic and has participated in the Aspen, Des Moines Opera and Bach Aria Group summer festivals. She has appeared with the West Bay Opera in Palo Alto, and is in her third year in the Carmel Bach Festival Chorale.

Craig McAmis, *principal trombone*, has his M.M. from New England Conservatory and is a member of Marin Symphony and toured with Western Opera Theater.

Susan Montgomery, *soprano*, has a Master of Music Degree from Cal State Fullerton, and now lives and works in New York with her husband, Richard Kinsey, baritone.

Robert E. Morgan, *principal oboe*, lives in Chicago with his wife and children. He is a member of the Lyric Opera and Grant Park Symphony Orchestras and principal oboe of Music of the Baroque as well as Concertante di Chicago. He is instructor of oboe at De Paul University.

Suzanne Mudge, *trombone*, lives in Burlingame. Her extensive brass library provides the sheet music for the Festival's Tower Music.

Peter Nelson, *pianist* American Peter Nelson is a graduate of Oberlin College Conservatory and the Hochschule fur Musik in Frankfurt.

Kevin Neuhoff, *timpani*, is principal percussionist with the Marin and Vallejo Symphonies, timpanist with Berkeley and Fremont Symphonies and a regular guest with S.F., Oakland and Sacramento Symphonies.

Jane Orzel, *bassoon*, plays with the Monterey County Symphony and lives in Salinas.

Simon J. Oswell, *viola*, is Australian and has performed widely there as well as in England, Poland, Switzerland, Hong Kong, Singapore, and Indonesia. He broadcasts for Australian Broadcasting and now lives in Pasadena.

Artists



Meredith Parsons
mezzo-soprano

Ms. Parsons has worked with Bruno Weil in Germany. She made her Metropolitan Opera debut in 1987/88 and can be heard in the DG complete recording of the "Ring" cycle under James Levine and was seen in the PBS televised broadcast of the same in 1990. Ms. Parsons came to a singing career late after completing her B.A. in art history and economics from Middlebury College. After intensive graduate training in singing she became an apprentice at Santa Fe Opera. Since then she has sung with many opera companies and orchestras in America and Europe and has won many scholarships, grants and prizes. She has received critical praise for her acting ability as well as for her rich, creamy voice.

Priscilla Peebles (see *Master Class page*)

Van Phan, *violin*, plays with the Phoenix Symphony Orchestra.

Burr Cochran Phillips, *bass-baritone*, lives in Fort Worth, TX, where he is a visiting professor of voice at the University of Texas at Arlington. He has performed with the opera companies of Dallas, Houston, Ft. Worth, Tulsa, Santa Fe and Chautaugua.

Gloria Grace Prosper, *soprano*, lives in Southern California where she works as a professional singer and does studio work for commercials and films.

Stephanie Railsback, *viola*, lives in San Francisco, freelances in the Bay Area, and is a member of the Sacramento Symphony.

Jesse Read (see *Festival staff page*)

Benjamin Reckdahl (see *Master Class page*)

Leslie Reed, *oboe*, lives in L.A. and works with Glendale Symphony, L.A. Music Center Opera, Santa Barbara Chamber Orchestra and Chapman University.

Craig Reiss, *violin*, lives in S.F. and performs with the S.F. Opera and the Sacramento Symphony, and is concertmaster of the Vallejo Symphony.

Paul Rhodes, *cello*, recently left a teaching post at Dominican College of San Rafael, to relocate to Austin, Texas.

Keith Richard (see *Master Class page*)

Kerry Rider-Kuhn, *wig and makeup designer*, works for the S.F. Opera as well as freelancing around the country.

Misha Rosenker, *violin*, studied with Josef Gingold at Indiana University where he received his B.M. and Performer's Certificate, and was concertmaster of the Philharmonic Orchestra. He is pursuing graduate studies at Yale.



Priscilla Salgo

Wife of Sandor Salgo, Priscilla developed the Festival Chorale, of which she was director for more than 30 years. Mrs. Salgo received her bachelor and master's degrees from Westminster Choir College in Princeton. She is presently conductor of the choir at Presbyterian Church of Sunnyvale.



PHOTO:
Ansel Adams

Sandor Salgo
conductor emeritus

Maestro Salgo was music director and conductor of the Carmel Bach Festival from 1956 - 1991 when he chose to step down from the podium. A native of Hungary, Maestro Salgo was a pupil of Fritz Busch and George Szell and he later became a much-beloved professor of music at Stanford University as well as music director of the Stanford Opera Theater and Stanford Symphony Orchestra. He was for many years conductor of the Marin and Modesto Symphonies in addition to his work with the Carmel Bach Festival.

Michael Sand, *Baroque violin*, is a founding member and first musical director of the Philharmonia Baroque Orchestra and has also served as concertmaster for Il Complesso Barocco, and Les Arts Florissants. He has recorded for Harmonia Mundi and Titanic Records.

Richard Savino, Ph.D., *lute*, Professor of Music at Sacramento State, was a pupil of Segovia and Fiske and won the Artists International Carnegie Hall Debut Competition. He plays a variety of plucked string instruments.

Artists



James Schwabacher
tenor

This year James will coach two sessions of the Adams Master Class in addition to moderating the opera symposium. The lieder series in Casa Serrano is named in honor of Mr. Schwabacher who made his Carmel Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion*. From then until 1975, when he retired, he was the only singer officially engaged to sing the Evangelist in both the *St. John* and *St. Matthew Passions* at the Festival. Mr. Schwabacher was President of San Francisco Opera's Merola Program for over 25 years and now serves as Board Chairman. Among many other activities in the musical world he also produces the Schwabacher Debut vocal recitals for the San Francisco Opera Center.

Fidel Sevilla (see Festival Staff page)

Marilyn Sevilla, *violin*, met her husband, Fidel, at the Festival in 1967. They live in Reno and play with the Reno Philharmonic and Chamber Orchestras.

Beni Shinohara, *violin*, plays with San Francisco Opera orchestra among others, and has just had her first child.

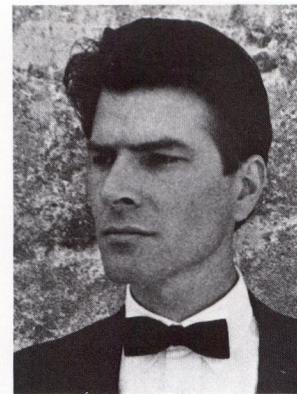
Sophia Silivos, *violin*, studied for her degrees at the Cleveland Institute and at Indiana University under Josef Gingold and Miriam Fried. She plays first violin with the Ohio Chamber Orchestra.

Phillip Gavin Smith, *tenor*, is pursuing his professional singing career in New York where he received his master's degree from Manhattan School of Music.

David Starkweather, *cello*, lives in Athens, GA, with his wife Laura and new daughter, Clara. He teaches at the University.

George Sterne, *tenor*, lives in L.A. where he sings with the Master Chorale, the Opera, and studies and teaches at UCLA.

Kimberly Stewart, *trumpet*, lives in Memphis, Tennessee where she plays with the Memphis Symphony.



Glen Swarts
principal French horn

Glen is principal horn with the Marin and Berkeley Symphonies and performs regularly with the San Francisco Symphony and Opera. This is his 10th Carmel season.

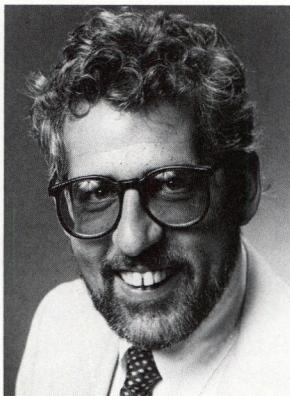


Ruth Stienon
principal cello

Ruth received her Bachelor and Master degrees in cello performance from U.S.C. In 1990 she became a member of the S.F. Opera orchestra. Her background of solo and orchestral playing includes performances with Aspen Music Festival, Piatigorsky Seminar, Fresno Philharmonic and the Pasadena Symphony.

Elizabeth Stoppels, *violin*, is a member of the San Antonio Symphony and is the sister of Jillon Dupree, harpsichordist.

Artists



Albert Takazauckas
stage director

This is the seventh production Mr. Takazauckas has created for the Festival. He is the recipient of numerous awards and distinctions including a Fellowship from the National Endowment for the Arts. He has received six Bay Area Critics Association Awards, the Cable Car Award and numerous Dramalogue awards. Mr. Takazauckas is Resident Director for the American Conservatory Theater and Artistic Director of the San Francisco Shakespeare Festival.

Loren Tayerle, *French horn*, lives in San Francisco and plays with the Marin and Berkeley Symphonies.

Diane Thomas (*see Festival Staff page*)

Brian Vaughn, *bass*, lives in Monterey and teaches music.



Maria Venuti
soprano

American Maria Venuti studied at Eastman School of Music and was granted a Fulbright to study in Germany. Among her awards are prizes at the Maria Callas Competition in Athens and s'Hertogenbosch, Netherlands. She made her debut at the Vienna State Opera where she sang with von Karajan in her first year. Since that time she has sung the major Mozart roles under Bruno Weil and such conductors as Solti, Sawallisch, John Eliot Gardiner, Mackerras, Harnoncourt, Vaclav Neumann and Helmut Rilling, for whom she gives an annual master class at his International Bach Academy in Stuttgart. She has made numerous recordings and received acclaim for her lieder work in which she often appears with Hermann Prey. Since 1990 she has been a professor of singing at the Music Academy in Karlsruhe.

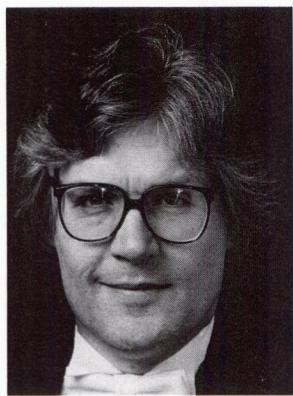
Philip Werfelmann, *tenor*, lives in San Francisco and has performed with Berkeley Opera. He has a Bachelor of Music in Vocal Performance from Chapman College where he performed numerous roles in opera and oratorio.

Scott Whitaker, *tenor*, lives in Los Angeles where he just received his professional certificate in landscape architecture and is a freelance professional singer.

Christopher Whiting, *violin*, lives in the Bay Area but during the last year has been assistant concertmaster with the Festival Strings Orchestra of Lucerne.

Matthew Zory, *contrabass*, lives in San Diego where he is Principal Bass with San Diego Symphony.

H.C. Robbins Landon on Bruno Weil



Jesse Read

Transcribed from a telephone interview in March 1992 between Jesse Read, Principal Bassoon of the Carmel Bach Festival and H.C. Robbins Landon, the noted musicologist and author

JR: We are excited to have Bruno Weil at the Bach Festival. I heard the interview you did with the Canadian Broadcasting Corporation about him and your project together that was really inspiring. I wondered if I could ask you some general questions about your relationship with him. I know you are doing this project with the Haydn Symphonies. That sounds very exciting.

HCRL: And we are doing Haydn choral music, too! You know that Christie's, the auction house, sold a lost Haydn Mass in 1983. The *Missa St. Bonam*. It is very complicated, but I will try to make it simple...this was bought by a German collector and put in a bank vault in Switzerland.

But unbeknownst to him, the British have made a law protecting works like this and they oblige auction houses like Christie's and Sotheby's to make a microfilm of such a work and deposit it in the British library, and after seven years it becomes public property, and nothing can be done about it. Needless to say, we have published an edition of it, and Bruno Weil is going to record it in Germany on June 4th and 5th along with some other newly discovered Haydn. It will be recorded with the famous Bad Tölz Choir. We have started the Haydn Symphonies; we have done six of those and will do another six later this year. The first six will be released in September. The works for choir will be made into a mini-CD which we will hand out at press conferences as a token of goodwill to Haydn, when we talk about all the Haydn we propose to do.

JR: I know that you have an abiding interest in Haydn and Mozart, and we all are indebted to you for your life-long work in this area, but if I may, I would like to talk about the Carmel Festival. As you may know, it is a festival primarily of the music of J.S....

HCRL: Oh I know all about the Carmel Festival! I have been in California for years; I was a professor at U.C. Berkeley and I went there year after year after year...I know all about the Carmel Bach Festival!

JR: How do you feel about Bruno Weil's ability to come in and take this music of Bach into the 20th century and beyond.

HCRL: Well, Bruno Weil's great ability is, first of all, that he is an absolute musician to his fingertips. He is one of

these musicians who isn't fit for this world. As far as talking to the press, he hasn't a clue how to do this. He can barely talk, if you know what I mean. But when he gets in front of the orchestra and waves his wand, the magic happens right away. He has a real sense of tempos. He just KNOWS the right tempo. He is very good not only with orchestras but with singers as well. I should think that he will be a breath of fresh air because he is absolutely WITH the performing tradition as we now know it from the original music groups. On the other hand he can conduct the traditional orchestras, such as the Vienna Symphony which he used for his recent recording of Mozart's *Abduction*, which was, of course, on modern instruments. So in that respect, he is like Harnoncourt, who has the best of both worlds. He has a very "urtext" approach, which is really very good, which is not to say that he can't soften up in slow movements, but he certainly favors the unsentimental approach, to let the music speak for itself. He is young, vibrant, and certainly will be on the scene for a long time. A short time ago I hardly knew anything about him, but I have worked with him a lot. He is really a very dedicated man.

He is dedicated to his art to the extent that he eats and drinks music; he is not a grand "liver-upper"...he is ever thinking about music. He is just the kind of dedicated spirit the Carmel Festival needs.

JR: How would you characterize the music of Bach in the latter part of the 20th century in terms of its relevance.

HCRL: Well, I will tell you what has happened. They have just reissued the first recording of the B Minor Mass made in 1928 with Albert Coates and Elizabeth Schuman.

Contrast that with the other extreme of Joshua Rifkin and his version of five solo voices singing the choir parts. The grand old romantic tradition is no longer in; modern performances have revolutionized the way we hear this music and nobody wants to hear it in the old way except for some old-timers who can buy a record if they want to.

What Bruno Weil will do is give us the "blue-print" way of performing this music in the way that audiences now want and NEED...and in fact most everyone who is serious about this music has heard recent performances and reveled in their clarity and pure beauty. After hearing Harnoncourt's five various versions of the Brandenburg Concertos, nobody is going to settle for the lush, overblown versions we associate with a time past.

JR: What about the family Bach?

HCRL: Ahhh...one of the exciting things we want to do is put on a big J.C. Bach opera at Carmel. My French agent is working on taking it on tour to France, Spain and Eastern Germany, before it is recorded for Sony. It would have its origins at the Carmel Bach Festival. All this is just what should be happening nowadays — international cooperation — that's

H.C. Robbins Landon on Bruno Weil

the only way to get such a large-scale operatic production underway these days.

JR: Speaking about the 18th century in general, from J.S. through the sons of Bach and up to the end of the 18th century, how do you view it in terms of relevance to modern life?

HCRL: Well, I will share one astonishing statistic which will sum it up. You know that *The Times* of London does a yearly statistical report about what is going on in the concert halls of London. They throw this all in the computer and come up with who is the most popular composer. This year for 1991, of course, Mozart was number one — has been for several years having toppled Beethoven's previous preeminence — followed by Beethoven, then Haydn, with Bach close by. London being a touchstone, I can only conclude that the public is fascinated by the music of the 18th century, then followed by the Romantic composers...very interesting. The Mozart year has done a lot for music in general. It brought classical music to people who had NO interest before. I, living in France, have had a chance to observe people traveling four hours to a remote monastery to hear a Mozart mass, coming out with tears streaming down their cheeks.



Professor H.C. Robbins Landon

Bach Festival in America, but with a little luck and Bruno Weil, it will be the Carmel Festival. It depends on the public, which must rise up and do their thing, support with the enthusiasm the festival as it deserves, spread the word about Carmel, the leading Bach Festival in America.

JR: Again, it will be wonderful to have you with us.

HCRL: Yes, I will come when we mount the J.C. Bach opera.

I will be responsible for getting it going in Europe; I will come to Carmel for that — it is only a question of time; you will have my huge bulk looming large on your horizon.

JR: I hope we see each other soon, and thank you.

H.C. Robbins Landon

Professor Howard Chandler Robbins Landon founded the Haydn Society and was special correspondent for *The Times* from 1957 until 1961. He holds many professorships in the U.K. and the U.S. and several awards from the Austrian government. He has written dozens of scholarly books, edited many others, and created many TV programs for the BBC on composers from Vivaldi through Beethoven. Although he has worked with several recording companies as artistic advisor and writer of notes, as of 1992 he will be under exclusive contract to

SONY and will be artistic supervisor of a new complete recording with Tafelmusik, conducted by Bruno Weil, of all Haydn's symphonies and a large selection of religious music. Professor Landon recently won Europe's most prestigious music award from Siemens.

JR: We are delighted that you might be able to join us in the near future in Carmel; it would be a fantastic thing to have you here. If you could say a few words to the Carmel Bach Festival audience, at this moment, what would you communicate to them?

HCRL: I would say that in earlier days it was the Bethlehem

The ABCs of B-A-C-H

A Glossary of Musical Terms

by Bruce Lamott

(Composers cited are represented in the recital and concert programs of the Festival. Asterisk (*) designates terms found elsewhere in this glossary.)

aria — a composition for solo voice accompanied by orchestra or basso *continuo, that is part of a larger work, such as an opera, *oratorio, or *cantata. In the Baroque period, arias often serve as soliloquies — personal reflections on the dramatic events which take place in the *recitatives.

Baroque period — the historic style period roughly dating from the beginnings of opera in Italy circa 1600 to the death of J.S. Bach in 1750. The period is further divided between the “early” Baroque style of the 17th century (Schmelzer, Schütz, and Purcell) and the “high” Baroque style of the 18th century (J.S. Bach, Handel, Telemann, Caldara).

BWV — the abbreviation for Wolfgang Schmieder’s thematic catalogue (*Bach-Werke-Verzeichnis*) of the works of J.S. Bach, first published in 1950. Unlike the catalogue numbers by Köchel of Mozart’s works, however, the BWV is arranged by category of composition rather than chronology — first the cantatas, then other vocal works, organ music, keyboard music, and so on. For example, *Cantata BWV 110 and Orchestral Suite in D (BWV 1069) were composed at approximately the same time (1725-29) in Bach’s life.

cantata — a multi-movement vocal composition developed in the Baroque period, either as chamber music with a secular text (Purcell) or as liturgical works (J.S. Bach, Fiocco, Joseph I). The nearly 200 surviving cantatas of Bach contain a variety of musical forms, including arias, recitatives, instrumental sinfonias, choruses and Lutheran hymns (*chorales),



combining poetic text with biblical passages appropriate to the occasion in the church year.

chorale — the congregational hymn of the German Lutheran tradition, which figures prominently in the liturgical works of Bach. Chorales appear in their simplest form at the end of *Cantata 110* and in the *St. John Passion*, but also serve as the basis for organ variations (for example, *Vom Himmel hoch*, orchestrated by Stravinsky), and richly elaborated chorale-preludes for organ solo.

Classic period — the style period encompassing the last third of the 18th century through the early works of Beethoven; often called the “Viennese Classical style,” it embraces the work of Mozart and Haydn as well as Boccherini. It is a period marked by the development of the symphony, string quartet, *sonata form, and standardized instrumentation of the orchestra using pairs of woodwinds.

concerto grosso — a multi-movement instrumental composition featuring the opposition of two or more soloists (the *concertino*, or *soli*) and the whole orchestra (the *ripieno*, or *tutti*). The Festival repertoire includes such works for three oboes and three violins (Telemann) and four bassoons (Corrette). Bach’s Brandenburg Concertos are the apex of the concerto grosso genre.

continuo — the bass line of a Baroque composition with its accompanying harmonies, notated in a musical shorthand known as “figured bass;” also, the group of instruments which perform either the bass line (cello, bass, bassoon, viola da gamba) or the bass line with improvised chords above it (harpsichord, organ, lute, sometimes harp or guitar). The continuo group was the foundation of the Baroque orchestra (playing “continuously,” even when other instruments were silent) and a fundamental element in the art of composition.

contrapuntal, counterpoint — a musical texture especially prominent in the works of Bach in which melodically independent lines interweave, producing intricate rhythms and often obscuring the text of vocal parts. Often used synonymously with “polyphonic.” In fugues and canons, these lines combine the same melody played against itself, in a style called “imitative counterpoint.”

da capo aria — a common form found in the arias of Bach, Handel, Telemann, and other Baroque composers. Two couplets of text (A,B) are interspersed with an orchestra introduction and interlude called a *ritornello* (r); at the end of the B couplet the designation “*da capo*” (“from the top”) appears, instructing the players to repeat the music from the beginning — thus producing a balanced, symmetrical form (rArBrAr) and inviting the performer to improvise embellishments in the repeat of the A section.

The ABCs of B-A-C-H

fugue — one of the most common musical forms used by Bach. A single-line melody (the fugue “subject”) is played or sung, and other parts imitate it using *counterpoint, somewhat in the manner of a round. Fugues may be extended by the use of nonthematic material or fragments of the fugue subject in passages called “episodes.” Fugues appear in many types of Baroque vocal and instrumental music: Bach’s final composition, considered the ultimate demonstration of fugal writing, was *The Art of Fugue*.

galant style — the style of music found between the Baroque and Classic eras, in the generation of Bach’s sons — Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Christian — sometimes known as the pre-Classical, early Classical, or Rococo period. Influenced by the elegant, graceful manner of French court dance, the *style galant* favored melodious simplicity and harmonic clarity over the contrapuntal complexity and turgid emotions of the high Baroque.

motet — a *polyphonic vocal composition, prominent in the church music of the Renaissance and Baroque periods. The Renaissance motet (Isaac) often featured imitative part-writing in an unaccompanied (*a capella*) or instrumentally doubled texture; polychoral motets (Monte) for divided choirs were associated with St. Mark’s, Venice. The distinction between “motet” and “*cantata” is blurred in our examples by Fux and Emperor Joseph I.

obbligato — an instrumental countermelody which accompanies a vocal or instrumental solo. Bach’s *St. John Passion* contains many arias with an obbligato part.

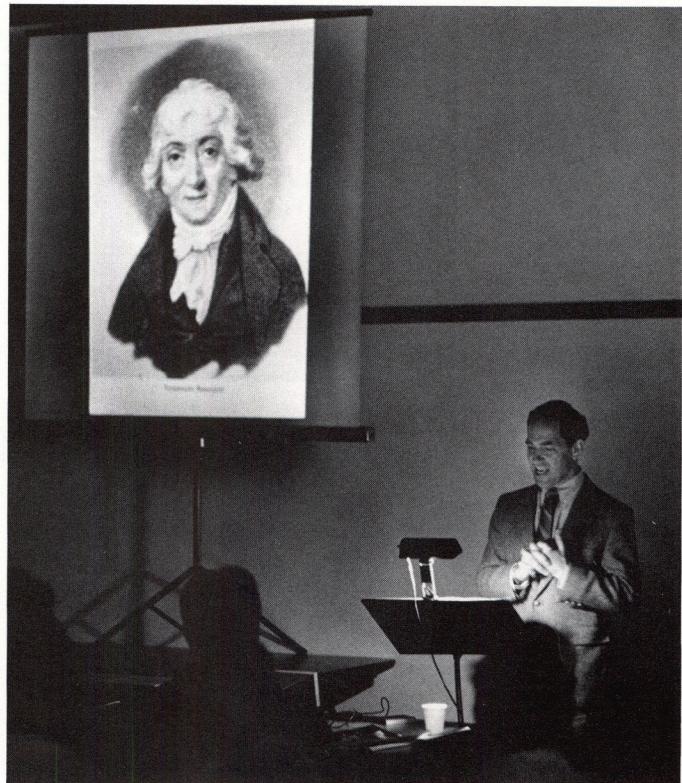
oratorio — an extended multi-movement vocal and orchestral work with a sacred text, though performed outside of the church service. Oratorios were a fitting vehicle for the Baroque penchant for drama and theatricality, especially those of Handel (imitated by Haydn in his *Creation*). High Baroque oratorios included the alternation of *arias, *recitatives, and choruses in the style of opera — but performed without scenery or costume.

partita — a term used by Bach (and other Baroque composers) for a set of variations (e.g., organ chorale partitas) or *suite (violin solo partitas).

passion — in Bach’s usage, an extended composition for Good Friday combining the dramatic narrative of the Crucifixion (in the style of the *oratorio) with the *chorales and *arias of the church *cantata.

polyphony, polyphonic — technically, music with more than one voice part or melodic line, as opposed to single-voice “monophonic” music such as Gregorian chant. see **contrapuntal**

recitative — a vocal composition in which the singer declaims the words in the unmeasured rhythm of speech (rather than the regular accents and tempo of an *aria).



Lecture by Kip Cranna

Recitatives are called “dry” (*secco*) when accompanied by *continuo, and “accompanied” (*accompagnato*) when sung with the orchestra. Recitatives are used in the Baroque period for dramatic narrative in operas, *oratorios, *passions, and *cantatas.

sonata, sonata form — a multi-movement instrumental work for one or more instruments, which takes different forms in the Baroque and Classic periods. The Baroque sonata may be for unaccompanied instrument (J.S. Bach violin sonatas), for solo instrument and keyboard (J.S. Bach flute sonatas), or a “trio sonata” for two solo instruments and *continuo group (W.F. Bach). In the Classic period, the solo keyboard sonata becomes especially significant (J.C. Bach); in the sonatas of Haydn, Mozart, and Beethoven the three-section plan (comprised of an exposition of the themes, a developmental working-out of the themes, and a recapitulation of the themes) which is nearly always used in the first movements of these works is given the name “sonata form.”

suite — in the Baroque period, a group of instrumental pieces written to be performed together, and usually related to the forms and styles of French dance music — also called “*partita” or “overture.” Bach composed four orchestral “overtures” as well as “partitas” for solo violin and solo flute, and “suites” for harpsichord and solo cello. The dance movements are usually divided into two sections, each repeated; in some instances, Bach wrote out an embellished variation (called a “double”) of each section.

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1992 Season

(For detailed programs see appropriate page in program section.)

WEEK ONE

Monday, July 13

3 p.m. Lecture, Carpenter Hall, Free
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Opening Night Concert, Theater
Bach, Handel, Stravinsky

Tuesday, July 14

11 a.m. Organ/Trumpet Recital, Mission
2:30 p.m. Chamber Music Recital, Theater
3:45 p.m. Ice Cream Social, Terrace
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, Theater, *The Creation*

Wednesday, July 15

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Lieder Concert, *Winterreise*, Monterey
6:30 p.m. Mission dinner, \$45
8:30 p.m. Tower Music, Mission Courtyard, Free
9 p.m. Concert, Carmel Mission Basilica
Patrons may listen from the courtyard
without charge

Thursday, July 16

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
4 p.m. Opera Symposium, Carpenter Hall, Free
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert "Soloists' Night," Theater

Friday, July 17

10 a.m. Lecture, Carpenter Hall, Free
11:30 a.m. Rehearsal with Audience
Free to donors of \$100 or more since
Oct. 1991, Theater
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Pre-Concert Dinner, Chapman Room, \$40
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Bach's Sons," Theater

Saturday, July 18

11 a.m. Piano Recital, Theater
1 p.m. Opera Lunch, Terrace, \$30
2:30 p.m. Tower Music, Terrace, Free
3:00 p.m. Opera *Acis and Galatea*

Sunday, July 19

1 p.m. Pre-Concert Talk, Theater, Free
1:30 p.m. Tower Music, Terrace, Free
2:00 p.m. Concert, *St. John Passion*

WEEK TWO

Monday, July 20

11 a.m. Lecture, Carpenter Hall, Free
Noon Adams Master Class, Carmel Presbyterian Church
2:30 p.m. Recital, Theater
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Opening Night Concert
Bach, Handel, Stravinsky

Tuesday, July 21

11 a.m. Organ/Trumpet Recital, Mission
2:30 p.m. Chamber Music Recital, Theater
3:45 p.m. Ice Cream Social, Terrace
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, *The Creation*

Wednesday, July 22

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Lieder Concert, *Die schöne Müllerin*, Monterey
6:30 p.m. Mission Dinner \$45
8:30 p.m. Tower Mission, Mission courtyard, Free
9 p.m. Mission Concert, Patrons may listen from the
courtyard without charge.

Thursday, July 23

11 a.m. Lecture, Carpenter Hall, Free
Noon Adams Master Class, Carmel Presbyterian Church
2:30 p.m. Chamber Music Recital, Theater
4 p.m. Opera Symposium, Carpenter Hall, Free
7 p.m. Pre-Concert Talk, Theater, Free
7:30 p.m. BACH'S TOPS, Oldemeyer Center, Seaside
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Soloists' Night," Theater

Friday, July 24

11 a.m. Lecture, Carpenter Hall, Free
2:30 p.m. Chamber Music Recital, Theater
6 p.m. Pre Concert Dinner, \$40
7 p.m. Pre Concert Talk, Theater, Free
7:30 p.m. Tower Music, Terrace, Free
8 p.m. Concert, "Bach's Sons," Theater

Saturday, July 25

11 a.m. Piano Recital, Theater
1 p.m. Opera Lunch \$30
2:30 p.m. Tower Music, Terrace, Free
3 p.m. Opera, *Acis and Galatea*

Sunday, July 26

1 p.m. Pre-Concert Talk, Theater, Free
1:30 p.m. Tower Music, Terrace, Free
2 p.m. Concert, *St. John Passion*

Calendar of Events

Calendar of Events for the Carmel Bach Festival 1992 Season

(For detailed programs see appropriate page in program section.)

WEEK THREE

Monday, July 27

- 11 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, Theater
- 7 p.m. Pre Concert Talk, Theater, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Opening Night Concert, Bach, Handel, Stravinsky

Tuesday, July 28

- 11 a.m. Organ/Trumpet Recital, Mission
- 2:30 p.m. Chamber Music Recital, Theater
- 3:45 p.m. Ice Cream Social, Terrace
- 7 p.m. Pre-Concert Talk, Theater, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert, *The Creation*

Wednesday, July 29

- 11 a.m. Lecture, Carpenter Hall, Free
- 12:30 p.m. BACH TO THE FUTURE, Theater, Free
- 2:30 p.m. Chamber Music Recital, Theater
- 6 p.m. Lieder from Haydn to Debussy, Monterey
- 6:30 Mission Dinner, \$45
- 8:30 Tower Music, Mission Courtyard, Free
- 9 p.m. Mission Concert, Patrons may listen from the courtyard without charge

Thursday, July 30

- 9 a.m. BACH TO THE FUTURE, Natividad Elementary School, Salinas
- 11 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Chamber Music Recital, Theatre
- 4 p.m. Opera Symposium, Carpenter Hall, Free
- 7 p.m. Pre-Concert Talk, Theater, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 7:30 p.m. BACH'S TOPS, Sherwood Hall, Salinas, Free
- 8 p.m. Concert, "Soloists' Night," Theater

Friday, July 31

- 11 a.m. Lecture, Carpenter Hall, Free
- 2:30 p.m. Adams Master Class Fellows in Recital, Theater
- 6:30 p.m. Pre Concert Dinner, \$40
- 7 p.m. Pre Concert Talk, Theater, Free
- 7:30 p.m. Tower Music, Terrace, Free
- 8 p.m. Concert, "Bach's Sons," Theater

Saturday, August 1

- 11 a.m. Piano Recital, Theater
- 1 p.m. Opera Lunch, \$30, Terrace
- 2:30 p.m. Tower Music, Terrace, Free
- 3 p.m. Opera, *Acis and Galatea*

Sunday, August 2

- 1 p.m. Pre Concert Talk, Theater, Free
- 1:30 p.m. Tower Music, Terrace, Free
- 2 p.m. Concert, *St. John Passion*

KBach

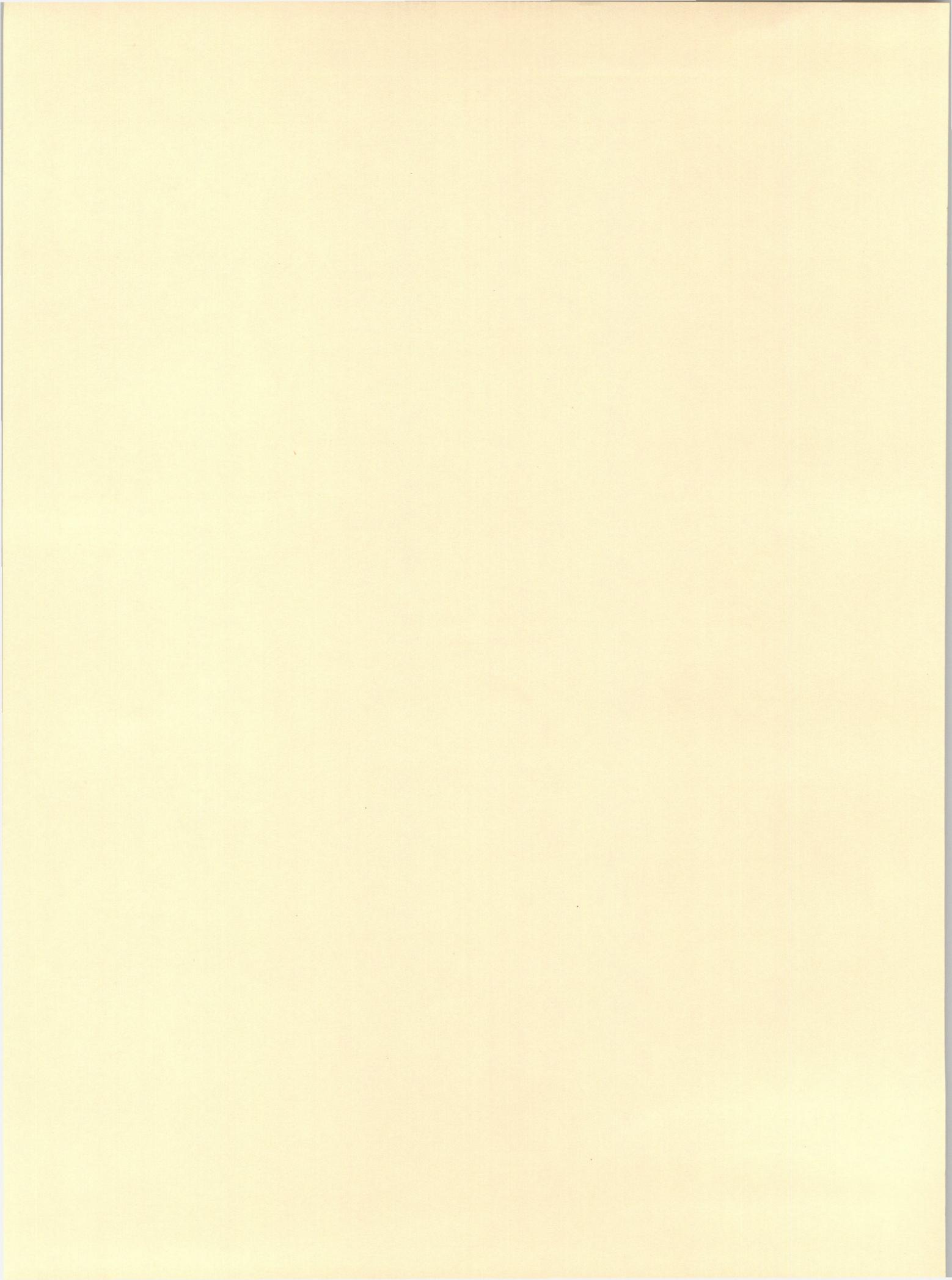
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Carmel Bach Festival 1992
55th Season Program



Monday Concert

July 13, 20, 27, 8 p.m., Sunset Center Theater

Festival Chorale and Orchestra
Bruno Weil, Conductor

I. Cantata, BWV 110, "Unser Mund sei voll Lachens" Johann Sebastian Bach
1685-1750

Chorus: *Unser Mund sei voll Lachens*
Aria (tenor): *Ihr Gedanken und ihr Sinnen*
Recitative (bass): *Dir, Herr, ist niemand gleich.*
Aria (alto): *Ach Herr, was ist ein Menschenkind*
Duet (soprano and tenor): *Ebre sei Gott in der Höhe*
Aria (bass): *Wacht auf, ihr Adern und ihr Glieder*
Chorale: *Alleluja! Gelobt sei Gott*

Maria Venuti, soprano, Meredith Parsons, mezzo-soprano
Douglas Johnson, tenor, Daniel Lichti, baritone

II. Choral-Variationen über das Weihnachtslied, J.S. Bach
"Vom Himmel hoch da komm' ich her," BWV 769

organ work arranged for chorus and
orchestra by Igor Stravinsky
1882-1971

Choral
Variation I: in canon at the octave
Variation II: another style, in canon at the fifth
Variation III: in canon at the seventh
Variation IV: in canon at the octave by augmentation
Variation V: another type of canon, by inversion:
1. at the sixth
2. at the third
3. at the second
4. at the ninth

Intermission

III. Orchestral Suite No. 4 in D Major, BWV 1069 J.S. Bach

(Ouverture)
Bourrée I
Bourrée II
Gavotte
Menuet I
Menuet II
Réjouissance

IV. Suite No. 2 in D Major from *Water Music* George Frideric Handel
1685-1759

(Allegro)-Adagio
Alla Hornpipe
Minuet
Lentement
Bourrée

This concert will be delay broadcast at 8 p.m. July 27 on KUSP-FM.

Monday Concert

Program Notes

I. Cantata, BWV 110, "Unser mund sei voll Lachens"

Alfred Dürr assigns Cantata 110 to Bach's third cycle of church cantatas (1725). It was first performed on Christmas day of that year. The cantata draws upon the *Fourth Orchestral Suite* for the music of its first, and grandest, movement. Bach's adaptation of this great orchestral overture into the opening chorus of a cantata is of special interest to those who study Bach's self-borrowings. Bach frequently borrowed his own music from earlier compositions. No fewer than six of Bach's cantatas make use of material from his orchestral suites or instrumental concertos, indicating an unusual willingness on Bach's part to retrofit words to pre-existing music, a practice that is contrary to the "normal" process of selecting words and then setting music to them.

In this cantata the large movement of the suite is commandeered in its entirety (only section repetitions are omitted). Two flutes are added to the orchestra. The majestic opening and closing sections of the French overture serve as an introduction and postlude to the texted part. The choral part is superimposed only on the fast section — the first and last slow sections are left purely instrumental. The instrumental version of this music came first (from Köthen, 1717-1723), and Bach must have thought of it in 1725 when he turned to set the text of verse 2 of Psalm 126: "Then was our mouth filled with laughter and our tongue with singing." The rippling lines explain easily the connection of text and music.

Bach adapted the text for BWV 110 from that of an earlier cantata cycle written by Georg Christian Lehms, who provided no recitative passages in the original; that explains the paucity of recitative in this cantata. The arias reflect on the devotional and joyful aspects of Christmas and are enhanced by the symbolic significance of the instrumental accompaniments. Ludwig Finscher has suggested that the two flutes in the tenor aria symbolize the lowness of Christ born as human; the solemn ascending string chords in the accompanied recitative for bass represent the *majestas Domini*; the oboe d'amore in the alto aria suggests the love of God toward humanity; and the trumpet calls in the bass aria change the sounds of martial music into "the clarion call that awakens Christendom to the jubilation of Christmas." The brilliant duet for soprano and tenor, which the continuo alone accompanies, also draws from borrowed material, in this instance, appropriately, from Bach's E flat version of the *Magnificat*. A chorale adapted from the hymn melody *Wir Christenleut* closes the cantata.

Translation:

Chorus

Let our mouth be full of laughter,
And our tongue full of praise,
For the Lord has done great things for us.

Aria (Tenor)

Ye thoughts and ye meditations,
Swing yourselves now from beyond,
Rise swiftly heavenwards,
And remember what God has done.
He becomes man, and this only
That we may be God's children.

Recitativo (Bass)

Unto Thee, Lord, no one is equal.
Thou art great, and Thy name is great.

Aria (Alto)

O, Lord, what then is a child of man,
That Thou shouldst so painfully
Seek his salvation?
A worm, whom Thou damns,
For Hell and Satan are around him.
Yet also Thy Son, whom soul and spirit
Through love summons his heir.

Duet (Soprano and Tenor)

Glory be to God in the Highest,
And peace upon earth,
And to men a good will.

Aria (Bass)

Awake! ye veins and limbs,
And sing songs of joy
That are pleasing to God.
And ye devotional strings,
Shall prepare such praise to Him,
Whereby the heart and soul rejoice.

Chorale

Alleluja! Praise be to God!
We sing together from our heart's depth;
For God today has made such joy,
Which we shall forget at no time.

Monday Concert

II. *Choral-Variationen über das Weihnachtslied "Vom Himmel hoch da komm' ich her"*

Stravinsky manifested his veneration for J.S. Bach in many ways. He generally began his day by playing one or two preludes and fugues from the *Well-tempered Clavier*. In addition to the chorale variations on tonight's program, Stravinsky also prepared instrumental transcriptions of two preludes and fugues from the *Well-tempered Clavier* for strings and woodwinds in 1969, one of his last creative acts.

In 1956 the organizers of the Venice Biennale commissioned a new work from Stravinsky. At the time he had become fascinated with the music of several older masters, including Bach and Carlo Gesualdo (1561-1613), and he intended a recomposed work of the latter to be performed on the program with the cantata *Canticum Sacrum*. The Venetians, however, refused to admit the music of the Neapolitan madrigalist in San Marco, so Stravinsky offered this instrumental arrangement of Bach's variations on *Vom Himmel hoch* instead.

Bach composed his five *Canonic Variations on the Christmas Chorale "Vom Himmel hoch da komm' ich her"* (From heaven on high I come to you) in 1747 on the occasion of his entry in the Society of Musical Science. At the time Stravinsky arranged this work in 1955-56 he had both embraced serialism and undertaken a series of arrangements of works by the older masters. Stravinsky's treatment of Bach's music, composed very rapidly in late 1955 and early 1956, carries the indelible stamp of the 20th-century master, primarily through the orchestration. Bach's work, originally scored for organ, (although this work, like the *Art of the Fugue* or the *Musical Offering*, should be viewed as a theoretical accomplishment suitable for performance in other instrumental media) has been modified in several ways: (1) the use of the chorus in variations II and V (Bach's version is purely instrumental); (2) reharmonization of the chorale in six voices (Bach used four); and (3) transposition of the five variations into the symmetrical key pattern of C-D-G-D-C (Bach's variations are all in C major).

III. *Orchestral Suite No. 4 in D Major, BWV 1069*

As he does in his other three surviving works in this genre, Bach titles this work *Overture*, rather than "suite," allowing the dominating opening movement to provide the title for the work. This overture follows the French style, which is characterized by the alternation of slow, majestic sections, as at the beginning, with faster fugal sections. This most courtly of Bach's compositions dates from the Köthen years, and one's imagination stirs in contemplation of the splendid occasion in Prince Leopold's court that may have prompted the opening movement.

In Bach's orchestral suites a series of dances follows the opening overture. This work proceeds to three standard dance movements (the *bourrée*, *gavotte*, and *minuet*) and concludes with a movement that, technically, is not a dance.

The dance movements actually begin with a pair of *bourrées*: the first is presented, followed by a second, after which we hear a reprise of the first. The *Bourrée* is characterized as a dance that is similar to, but faster than the *gavotte*. Like the *gavotte*, it is in duple time with an up-beat. The character is lively and joyful. The *Gavotte*, which follows, was originally a French peasant dance. It achieved a wide favor and became popular at court. Characterized by grace and restraint, the *gavotte* is still danced as a folk dance in Brittany. The *Minuet*, representing the most famous of French court dances, concludes the dances proper. Here again Bach presents a pair of dances that contrast somewhat in character. Again he repeats the first after the second. The *Rejouissance* (Merrymaking) is not a dance, but a character piece that closes this suite in a pleasingly light-hearted manner.

IV. *Suite No. 2 in D Major from Water Music*

This festive program concludes with another orchestral suite, but one that contrasts markedly to Bach's Fourth Orchestral Suite. Although we have in the *Water Music Suite No. 2* a similar orchestration, and both a *minuet* and a *bourrée*, the opening movement is not at all akin to a typical overture; instead it presents fanfare music. The *Hornpipe*, a dance favored in the British Isles from the 16th to the 19th centuries, was related to the *jig*, but in 3/2 or duple time. This *Alla hornpipe* remains one of Handel's most popular instrumental pieces.

Handel, like Bach, composed music for specific occasions. The *Water Music* is so named because Handel prepared the music for performance at water-parties on the Thames, such as one that occurred in 1717. This great suite, now broken into three suites, provided entertainment music that was played from barges floating in the river. It is in three sections: one in F, for horns and oboes with strings; the second in D, with trumpets, and a third one in G, using flutes in less flamboyant movements. Stanley Sadie has suggested that the royal barges may have gone up the river to the F major music, that the king dined to the more intimate pieces in G, and that he returned downstream to Westminster to the section we hear tonight, with its ringing trumpets.

John Hajdu Heyer

Tuesday Concert

July 14, 21, 28, 8 p.m., Sunset Center Theater

Festival Chorale, Chorus and Orchestra
Bruno Weil, Conductor

*This concert is dedicated to the memory of Robert M. Graham Sr.
in gratitude for his generosity to the Carmel Bach Festival.*

Die Schöpfung (The Creation)..... (Franz) Joseph Haydn
1732-1809

Maria Venuti, soprano (Gabriel, Eve)
Douglas Johnson, tenor (Uriel)
Daniel Lichti, baritone (Raphael, Adam)

Part One

1. **Introduction:** *Die Vorstellung des Chaos* (The Representation of Chaos)

Scene 1

2. **Recit.** (Raphael): *Im Anfange schuf Gott Himmel und Erde* (In the beginning God created the Heaven and the earth)

Chorus: *Und der Geist Gottes schwebte auf der Fläche der Wasser*
(And the spirit of God moved upon the face of the waters)

3. **Aria** (Uriel): *Nun schwanden vor dem heiligen Strahle* (Now vanish before the holy beams)

Chorus: *Verzweiflung, Wut und Schrecken* (Despairing, cursing rage)

Scene 2

4. **Recit.** (Raphael): *Und Gott machte das Firmament* (And God made the firmament)

5. **Solo with Chorus** (Gabriel): *Mit staunen sieht das Wunderwerk* (The marv'lous work beholds amazed)

Scene 3

6. **Recit.** (Raphael) *Und Gott sprach: Es sammle sich das Wasser* (And God said: Let the waters be gathered together)

7. **Aria** (Raphael): *Rollend in schäumenden Wellen* (Rolling in foaming billows)

8. **Recit.** (Gabriel): *Und Gott sprach: Es bringe die Erde Gras hervor* (And God said: Let the earth bring forth grass)

9. **Aria** (Gabriel): *Nun beut die Flur das frische Grün* (With verdure glad the fields appear)

10. **Recit.** (Uriel): *Und die himmlischen Heerscharen verkündigten* (And the heavenly host proclaimed)

11. **Chorus:** *Stimmt an die Saiten* (Awake the harp)

Scene 4

12. **Recit.** (Uriel): *Und Gott sprach: Es sei'n Lichter an der Feste des Himmels*
(And God said: Let there be lights in the firmament of heaven)

13. **Recit.** (Uriel): *In vollem Glanze steiget jetzt die Sonne strahlend auf* (In splendor bright the sun is rising now)

14. **Trio and Chorus:** *Die Himmel erzählen die Ehre Gottes* (The heavens are telling the glory of God)

Tuesday Concert

Part Two

Scene 1

15. **Recit.** (Gabriel): *Und Gott sprach: Es bringe das Wasser* (And God said: Let the waters bring forth)
16. **Aria** (Gabriel): *Auf starkem Fittiche schwinget* (On mighty pens uplifted soars)
17. **Recit.** (Raphael): *Und Gott schuf grosse Walfische* (And God created great whales)
18. **Recit.** (Raphael): *Und die Engel rührten ihr'unsterblichen Harfen* (And the angels struck their immortal harps)
19. **Trio and Chorus:** *In holder Anmut steh'n* (Most beautiful appear)

Scene 2

20. **Recit.** (Raphael): *Und Gott sprach: Es bringe die Erde hervor* (And God said: Let the earth bring forth)
21. **Recit.** (Raphael): *Gleich öffnet sich der Erde Schoss* (Straight opening her fertile womb)
22. **Aria** (Raphael): *Nun scheint in vollem Glanze* (Now heav'n in all her glory shone)
23. **Recit.** (Uriel): *Und Gott schuf den Menschen* (And God created man)
24. **Aria** (Raphael): *Mit Würd' und Hohheit angetan* (In native worth and honour clad)
25. **Recit.** (Raphael): *Und Gott sah jedes Ding* (And God saw everything)
26. **Chorus and Trio:** *Vollendet ist das grosse Werk* (Achieved is the glorious work)

Intermission

Part Three

Scene 1

27. **Recit.** (Uriel): *Aus Rosenwolken bricht* (In rosy mantle appears)

Scene 2

28. **Duet with Chorus** (Eva and Adam): *Von deiner Güt', o Herr und Gott* (By thee with bliss, O bounteous Lord)

Scene 3

29. **Recit** (Adam and Eva): *Nun ist die erste Pflicht erfüllt* (Our duty we performed now)
30. **Duet** (Adam and Eva): *Holde Gattin! Dir zur Seite* (Graceful consort! At thy side)

Final Scene

31. **Recit.** (Uriel): *O glücklich Paar* (O happy pair)
32. **Chorus:** *Singt dem Herren alle Stimmen* (Sing the Lord ye voices all)

Supertitle slides made by Jerry Sherk.

This concert will be delay broadcast on KUSP-FM Tuesday, July 28.

Tuesday Concert

Program Notes

Die Schöpfung

When Haydn's patron, Prince Nicolas Esterházy, died in 1790 Haydn found himself in very different professional circumstances. He had served the Esterházy household at Esterháza since 1761 with support that Haydn viewed, for the most part, as ideal. Concerning his life at Esterháza Haydn once observed, "I was cut off from the world, there was no one around to mislead or harass me, and I was forced to become original." But the new prince, who cared less for music, made fewer demands on Haydn. Thus the now famous composer could move from Esterháza to Vienna, where he intended to pursue a peaceful existence. That, however, changed shortly thereafter when the London concert impresario Johann Salomon arrived at Haydn's door and stated bluntly, "I am Salomon from London and have come to fetch you. Tomorrow we shall conclude an agreement." So as Haydn entered his sixties, he spent two extended periods of 18 months each in England, from January 1791 through June 1792, and from February 1794 to August of 1795.

The invitation to London was aimed primarily at Haydn the symphonist and opera composer, and the period 1791-1795 saw his last works in both those genres. But while Haydn composed *Die Schöpfung* back in Vienna, the inspiration for the work most certainly came from his time in England, where he had composed many new vocal works in English, including songs, catches, glees, and psalm settings, and where he had heard concerts of Handel's music in Westminster Abbey.

While the precise origins of the libretto of *The Creation* are not known, the noted Haydn scholar H. C. Robbins-Landon asserts that Haydn acquired it in London during his second visit. The text is drawn from the Bible, specifically the Book of Genesis and the Psalms, and from passages in Milton's *Paradise Lost*. Gottfried van Swieten, the Royal librarian at court in Vienna, translated the English into German and made suggestions, evidently at the composer's request, regarding appropriate treatment of the text in music. Haydn set both texts to music, making an effort to pay equal attention to each language. The question of his success in this bi-lingual compositional effort has rarely been questioned, but this year's festival audience will have an opportunity to judge for themselves whether Haydn's setting in his native tongue carries even more impact than *The Creation*. As *Die Schöpfung* it is rarely performed in English-speaking nations.

Haydn clearly modeled *The Creation* on the English oratorio tradition, dividing the work into three sections. Parts I and II describe the six days of the biblical Creation, and Part III evokes the seventh day in the Garden of Eden. Many segments of the work include a part of the story presented by the one or more of the three soloists, Gabriel, Uriel and

Raphael, whose names are taken from Milton, followed by contemplative recitative and aria and a concluding chorus of praise or thanksgiving. The oratorio ends with a great chorus of praise.

Jens Peter Larsen summed up the importance of *Die Schöpfung* in this statement:

"Rather unexpectedly, oratorio was to be the last phase of Haydn's career — and the most brilliantly successful one... No doubt Handel's *Israel in Egypt* (which Haydn heard in London) provided the strongest impulse for *The Creation*. The many examples of descriptive writing in Handel's depiction of the plagues of Egypt are reflected in Haydn's fresh and charming pictures of the wonders of the creation, from the naive but always impressive 'And there was LIGHT' to the glimpses of the leaping tiger and the creeping worm. *The Creation* represents the happy union between the traditions of the Handelian oratorio, the Viennese mass, Haydn's earlier, Italian oratorio and, underlying everything, his own late symphonic style. The arias and ensembles range from the simple beauty of 'With verdure clad' to the virtuoso style of 'on mighty pens' and the great expressive duets of Part 3. The chorus is heard in massive songs of praise or combined with the soloists in the lively composite numbers. The two instrumental preludes, including the superbly controlled 'Representation of Chaos', are masterly. *The Creation* is a masterpiece in the special sense that it has no weak point, nothing that could be changed or omitted."

One of Haydn's strongest talents was the ability to gauge his audience and to write for it while maintaining high compositional standards. That this great creative master would, in his late career, ask for and accept suggestions from Gottfried van Swieten reveals the depth of Haydn's humility. His concern for his audience's reaction was deep, whether the audience was his prince or the public. *Die Schöpfung* enjoyed immediate widespread success, and its first performances coincided with the peak of Haydn's Viennese career. In February 1799 the *Allgemeine Musikalische Zeitung* carried this note from a Viennese correspondent:

We shall get this masterpiece performed here in public and at a ceremonious occasion. On 19 March it will be given in our Court Theater. The orchestra will consist of 180 persons. The aristocracy pays for the costs of the performance, so that the whole income goes to the composer. And that this will be considerable you can see from the fact that now, at present writing, not a box more is to be had. We are just now beginning to know and appreciate our Father Haydn!

With appreciation to H. C. Robbins-Landon

John Hajdu Heyer

Plant A Tree For The Festival

“...we must think and act not only for the moment, but for the century. I am reminded of the story of Marshal Lyautey, who once asked his gardener to plant a tree. The gardener objected that the tree was slow-growing and would not reach maturity for a hundred years. The marshal replied, ‘In that case, there is no time to lose. Plant it this afternoon.’”

John F. Kennedy
Berkeley, March 23, 1962

When you make an endowment gift to the Carmel Bach Festival you are, in effect, planting a tree that will shelter and nourish the Festival through the years to come.

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Please remember the Carmel Bach Festival in your estate planning. We will be glad to assist you and your estate planner, so please let us know how we can help.

Call Nana Faridany, Executive Director, 624-1621.

Quotation from *Treasury of Presidential Quotations*, ed., Caroline Thomas Harnsberger

Wednesday Concert

July 15, 22, 29, 9 p.m., Carmel Mission Basilica

This concert is dedicated to the memory of Peter K. Smith.

FOUNDERS' MEMORIAL CONCERT Music of Imperial Vienna and the Hapsburg Court

Bruce Lamott, *conductor*
Festival Chorale
Members of the Festival Orchestra

Processional:

Antiphon, *Regina coeli laetare* Gregorian Chant

I. Motet, *Regina coeli laetare* Heinrich Isaac
(Rejoice, O Queen of Heaven) c. 1450-1517

II. Motet, *Beatus Vir*, for two choirs Philippe de Monte
(Blessed is the man) c. 1521-1603

III. Toccata No. VI, in G Minor Johann Jacob Froberger
1616-1667
Ken Ahrens, *organ*

IV. Sinfonia in C Major Johann Joseph Fux
(from the oratorio *San Giovanni Battista*) 1660-1741

V. Motet, *Laudate Dominum* (O Praise the Lord) Fux
Samela Beasom, *soprano*
Jody Elizabeth Druff, *alto*
Stanley Engebretsen, *bass*

VI. Solo Motet, *Regina coeli laetare* Emperor Joseph I
1678-1711
Regina coeli laetare (Rejoice, O Queen of Heaven)
Quia quem meruisti (He whom you were worthy to bear)
Alleluia
Resurrexit (He is risen)
Ora pro nobis (Pray for us)
Alleluia
Meredith Parsons, *mezzo-soprano*

Wednesday Concert

VII. **Lament on the Death of Emperor Ferdinand III** Johann Heinrich Schmelzer
1623-1680

Michael Sand, Laura Kobayashi, *violins*
David Starkweather, *cello*

VIII. **Missa Laetare** Antonio Caldara
(American premiere; performing edition by Brian Pritchard,
University of Canterbury, Christchurch, New Zealand)

Kyrie

Kyrie eleison (Lord, have mercy)
Christe eleison (Christ, have mercy) *duet for soprano and bass*
Kyrie eleison

Gloria (Glory to God in the highest)

Et in terra pax (And on earth peace)
Glorificamus te (We glorify Thee)
Gratias (We give Thee thanks) *duet for soprano and bass*
Domine Deus (Lord, God) *alto solo*
Domine Fili (O Lord, the only begotten Son)
Qui tollis (Thou who taketh away the sins) *trio for soprano, tenor and bass*
Qui sedes (Thou who sittest at the right hand)
Quoniam (For Thou only art holy) *duet for soprano and alto*
Cum Sancto Spiritu (With the Holy Spirit)

Credo (I believe in one God)

Patrem omnipotentem (The Father almighty)
Qui propterea (Who for us) *alto solo*
Et incarnatus est (He was incarnate)
Crucifixus (He was crucified) *solo quartet*
Et resurrexit (And he arose)
Et vitam venturi (I believe in the life of the world to come)

Diane Thomas, *soprano*; Linda Childs, *mezzo-soprano*
Joseph Golightly, *tenor*; Paul Linnen, *bass*
Wolfgang Basch, *trumpet obbligato*; Craig McAmis, *trombone obbligato*

Recessional

Balletti in C Major Alessandro Poglietti
d. 1683

Te Deum laudamus (We praise Thee O God) Gregorian Chant

Patrons are requested to refrain from applause.

This concert will be delay broadcast on KUSP-FM Wednesday, July 29 at 9 p.m.

Wednesday Concert

Program Notes

From the thirteenth century until the end of World War I, Vienna was the center of the most powerful and long-lived ruling dynasty in Europe — the Hapsburgs, whose monarchs bore the title “Holy Roman Emperor.” As both patrons and practitioners of the arts, the Hapsburgs may have done more than any other royal house to ensure that music flourished under their protection. Over the centuries they attracted the most eminent composers and performers of their day from their far-flung empire. This concert features music by some of the artists who made the Hapsburg court in Vienna a musical showplace for the world.

Processional: Accompanying the procession to begin the concert will be a type of Gregorian Chant known as an “antiphon” (a companion-piece for the singing of psalm verses). Entitled *Regina coeli laetare* (“Rejoice, Queen of heaven”), it is one of four “Marian” antiphons sung to the Blessed Virgin. Designated to be sung during the Easter season, its intricate melody dates from before the thirteenth century.

I. One of the most influential composers of his time, Heinrich Isaac was born in the Low Countries and served the court of Lorenzo de’ Medici in Florence before becoming court composer to the Hapsburg emperor Maximilian I in 1497. His mastery of the *cantus firmus* technique, whereby a chant melody is used as the basis for polyphonic elaboration, is evident in his five-voice motet *Regina coeli laetare*.

The chant melody that accompanied the processional for this concert can be heard again here, sung in long, slow notes by one voice part while the others weave their elaborate counterpoint around it. This *cantus firmus* melody is distributed somewhat at random amongst the various voices; a careful listener can easily detect it by listening for the voice-part singing in much longer notes than the other singers.

II. Another composer from the Low Countries, born two generations after Isaac, Philippe de Monte accomplished his early studies in Italy. In 1567, when the Hapsburg emperor Maximilian II failed to lure the famous Palestrina from Rome to become his chapelmastor, the choice fell to Monte, who spent the remainder of his life in Vienna in the service of both Maximilian and his successor Rudolf II.

Beatus vir, his motet for two choirs, is a setting of Psalm 1 (“Blessed is the man who walks not in the counsel of the wicked”). Unlike Palestrina, Monte’s vocal writing can sometimes become angular and disjunct, as in the suddenly syncopated passage *quod fructum dabit tempore suo* (“that yields its fruit in its season”); a musical pun may be in effect here, since *tempore* can also mean “time” in the sense of musical meter.

III. One of the foremost German keyboard composers of the seventeenth century, Froberger, while still a youth, was

allowed by his Hapsburg patron Ferdinand III to go to Rome for study with Frescobaldi. He returned to become court organist, serving until 1658 when an apparent falling out with the new emperor Leopold I ended his career at the court. He was widely respected for having developed a distinctly German keyboard style, a unique fusion of French and Italian influences. His works were widely copied and studied by later composers, including J.S. Bach.

The *Toccata No. 6 in G Minor* is a type of organ work designed to be played during the elevation of the host in the Holy Eucharist. It is typical of Froberger’s expansive, quasi-improvisatory treatment, full of strikingly chromatic harmonies and challenging passage-work.

IV. Generations of music students, from Bach’s day to the present, have learned the name of Johann Joseph Fux as the author of the enormously influential treatise *Gradus ad Parnassum*. In this famous work Fux gave an eighteenth-century view of composition in the “strict” style of the revered sixteenth-century contrapuntalist Palestrina. Yet few of those who have studied Fux’s theories know of his own substantial body of skillful compositions.

Fux became the Hapsburg court composer in 1698 and served the imperial court for the rest of his life, under Emperors Leopold I, Joseph I, and Charles VI. A special type of composition favored by these patrons was an oratorio for the Easter season, often elaborately staged. Fux wrote several works of this type, including, in 1714, *La fede scirega nella morte del Precursor S. Giovanni Battista* (“The sacrilege of faith in the death of the forerunner Saint John the Baptist”). Its sinfonia, heard on this program, displays a typically rhapsodic structure in its opening sections; these lead to an extremely vigorous double fugue — evidence of the contrapuntal gifts that made Fux’s work the culmination of the Austrian baroque.

V. The motet *Laudate Dominum* is Fux’s setting of the first two verses of Psalm 117. The “psalm tone,” or intonation formula for chanting the psalm, is stated by the tenors at the outset in long-note *cantus firmus* fashion, soon to be joined by exuberant figuration in the other parts. Solo voices, accompanied only by continuo, form a quiet central section. The concluding “doxology” to end the psalm begins with a lively, skipping *Gloria Patri* (Glory be to the Father), followed by a culminating fugue once again built around the psalm-tone *cantus firmus*, this time sung by the sopranos. The result is an appealing combination of technical mastery and musical inspiration.

VI. Many of the Hapsburg rulers were capable composers as well as patrons of music. One of the most skilled and individualistic of these royal composers was Joseph I, Holy Roman Emperor from 1705 to 1711, a talented singer, dancer, and instrumentalist. His solo motet *Regina coeli* is a well-crafted setting of the same Marian antiphon text heard earlier in this program. Notable features include the effective cello

Wednesday Concert

obbligato solo in the *Quia quem meruisti*, the “motto” beginning of the first *Alleluia* (using a brief introductory motive that then becomes part of a larger idea), and the eccentric violin figuration in the *Resurrexit*. The writing for the voice is assuredly virtuosic and convincing, leaving no doubt that, as a composer, the emperor was no novice.

VII. Johann Heinrich Schmelzer was one of the leading Austrian instrumental composers of the late 17th century. He was a musician at St. Stephen’s Cathedral in Vienna before becoming a violinist in the court chapel of Ferdinand III. He was eventually made chapelmastor under Ferdinand’s successor Leopold I, at whose coronation he directed the instrumental music.

The death of Ferdinand III in 1657 inspired Schmelzer to write a programmatic *Lament* for a three-part string ensemble. Its opening passage is eloquently mournful, with affective use of chromatic intervals such as the diminished fourth. An unusual section of double-stop chords for the first violin describes the tolling of funeral bells. The concluding dance-like section depicts the blessed soul’s ascension, giving a message of comfort to those left behind.

VIII. The Hapsburg Emperor during most of Bach’s lifetime was the music-loving Charles VI. In 1716 he chose as his vice-chapelmastor (under Fux) the Venetian-born Antonio Caldara, trained at the famous Basilica of San Marco. The emperor placed great importance on the strict observance of the feast days of the church; thus, for the next twenty years, Caldara produced for his Viennese patron an enormous output of liturgical vocal music, including no fewer than a hundred masses. This program features the major portion of a “solemn” mass from this period — a large-scale work of many movements designed for high feast observances.

Caldara’s *Missa Laetare*, dating from 1729, was composed for the imperial chapel in the Hofburg, the Hapsburg royal palace. The occasion for which it was composed is not known, nor is the significance of the title; whether it bears any relation to the antiphon *Regina coeli laetare* has not been determined. New Zealand musicologist Brian Pritchard, whose edition is used for these performances, offers the following comments on the mass:

We cannot fail to be impressed by the way large sections of the text have been welded into richly-colored movements such as the *Patrem omnipotentem* and *Et resurrexit* of the “Credo,” in which full choral scoring alternates with instrumental interludes and carefully crafted *concertante* writing for the vocal soloists. No less exciting is the expansive, cantata-like “Gloria.” Its great train of individual movements offers an almost infinite variety of textures and styles.

Then there are the great fugal choruses such as the second Kyrie, the *Cum Sancto Spiritu* of the Gloria, and the *Et vitam venturi* of the Credo, full of luxuriant

counterpoint. To offset these we have the solo movements. Here Caldara’s mastery of writing for the solo voice, apparent from the outset in the *Christe eleison*, is matched by his handling of the obbligato instruments. The clarino (high trumpet) solo in *Domine Deus, Rex caelstis* of the Gloria, as well as the brilliant scoring for the trumpet choir in several chorus movements, reminds us that in Caldara’s time, the “Hofkappele” (Vienna’s Royal Chapel) boasted one of the finest groups of trumpet-players in Europe.

Recessional: Italian-born composer Alessandro Poglietti was named court organist to Leopold I in 1661, and became one of Austria’s most widely respected teachers and keyboardists. He lost his life during the siege of Vienna by the Turks in 1683, and his daughters were taken captive. His *Balletti in C* are a group of lively instrumental pieces that may have been composed for Shrove Tuesday celebrations in Vienna.

Clifford Cranna

Thursday Concert

July 16, 23, 30, 8 p.m., Sunset Center Theater

Soloists' Night
Music of Johann Sebastian Bach (1685-1750)

I. Sonata in E Minor for flute and harpsichord, BWV 1034

Adagio ma non tanto
Allegro
Andante
Allegro

Damian Bursill-Hall, *flute*
Jillon Dupree, *harpsichord*

II. Concerto in F Major, BWV 971, "Italian"

(Allegro)
Andante
Presto

Jillon Dupree, *harpsichord*

Intermission

III. Cantata BWV 82, "Ich habe genug"

Aria: *Ich habe genug*
Recitative: *Ich habe genug! Mein Trost ist nur allein*
Aria: *Schlummert ein, ihr matten Augen*
Recitative: *Mein Gott! wann kommt das schöne Nun!*
Aria: *Ich freue mich auf meinen Tod*

Daniel Lichti, *baritone*
Robert Morgan, *oboe*
Misha Rosenker, Craig Reiss, *violins*
Simon Oswell, *viola*; Ruth Stienon, *cello*
Charles Chandler, *double bass*; Jillon Dupree, *harpsichord*

IV. Sonata III in G Minor, BWV 1029

Vivace
Adagio
Allegro

Ruth Stienon, *cello*
Jillon Dupree, *harpsichord*

This concert will be delay broadcast on KUSP-FM Thursday, July 30 at 8 p.m.

Thursday Concert

Program Notes

I. Sonata in E Minor for Flute and Harpsichord, BWV 1034

The fact that Bach wrote solo chamber music for no wind instrument other than the transverse flute indicates that he must have held the instrument in high regard. We know that Bach did not use the transverse flute before his time at Köthen, and for that reason we accept a date of around 1720 as the time of composition for this work.

A wide range of expressive qualities holds forth in this sonata. It opens with an *Adagio ma non tanto* full of pathos, followed by a brisk, virtuosic *Allegro*. The *Andante* unfolds as a quasi dignified *basso ostinato* movement, reflecting Bach's proximity to Italian music at the time. The *Finale* presents an allegro of infectious enthusiasm.

II. Concerto in F Major, BWV 971, "Italian"

In Monday evening's program we heard Bach's *Orchestral Suite No. 4*, with its majestic overture in the French style. With this work, the Concerto "after the Italian manner," we hear Bach's treatment of the other dominating musical style of Bach's day. So in fashion were these two national approaches to the art of music that aesthetic debates persisted for a more than a century over the relative merits of the two. One of the great strengths that Bach demonstrated was his ability to compose in both styles and to combine them when he wished. So skilled were both Bach and Handel in that respect that Manfred Bukofzer, in his monumental book *Music of the Baroque Era* titled his chapter on these two masters "The Fusion of National Styles."

Bach published the *Italian Concerto* in the second volume of the *Clavier-Übung* (Keyboard practice) in 1735. Bach followed this work with an "Overture in the French Style," indicating an intention here to illustrate the two styles in keyboard compositions. The Concerto, one of Bach's most beloved keyboard compositions, represents a keyboard arrangement of an orchestral work with a single soloist, except that the "original" is never known to have existed except, perhaps, in Bach's mind.

The work unfolds in the typical three-movement form of the Italian concerto. The opening *Allegro* and the closing *Presto* frequently simulate the tutti-solo contrast of the orchestral medium with forte-piano contrast that is achieved through the use of a loud and a soft manual on the harpsichord. Those movements also draw heavily on the use of "Ritornello," a returning theme that separates freer thematic passages featuring "the soloist." The middle movement, *Andante*, displays such fantastic arabesques in the right hand that Spitta and others have proposed that the model must surely be a violin concerto.

As we enjoy this concerto we can well understand why in 1739 Johann Adolf Schiebe, who never hesitated to criticize Bach, would declare "This clavier concerto must be regarded as the perfect example of a well-composed concerto for solo instrument."

III. Cantata BWV 82 "Ich habe genug"

Bach composed this truly solo cantata for the Feast of the Purification (2nd February) in 1727. The work lacks even the characteristic concluding chorale generally found in Bach's other solo cantatas, and thus approaches the purely Italian secular cantata in its pattern. The unpretentiousness of the work is more than counterbalanced by an intense expressiveness of the text. Ludwig Finscher has noted the "mystically-hued yearning for death of the text," and he assigns a "death sleep symbolism" to the string figures of the first aria.

In the opening and closing arias Bach paints pictures of contrasting *affect*, despite the common key of C Minor. The opening aria, based on the Song of Simeon (*Nunc dimittis*) presents a tone-picture of joyful and peaceful transfiguration, while the concluding dance-like aria in triple meter embraces the concept of the eternal bliss of the redeemed. The middle aria, one of Bach's most beloved, is a slumber song of exceptional beauty that sets a mood of infinite peace.

Translation:

Aria:

I have enough,
I have taken the Savior,
the hope of the devout,
upon my eager arms.

I have beheld him;
my faith has pressed
Jesus to my heart.

Recitative:

I have enough. My sole consolation is that Jesus is mine and I wish to be his. I hold him in my faith; there I see, as did Simeon, the joys of everlasting life. Let us depart with this man. Ah! May the Lord rescue me from the chains of my body. Ah! if my time to go were here, with joy would I say, World, I have enough.

Thursday Concert

Aria:

Slumber, weary eyes,
close gently and blissfully.
World, I remain here no more,
for there is nothing in you
that is of use to my soul.
Here must I cultivate distress,
but there, there I shall behold
sweet peace, quiet rest.

Recitative:

My God! When will the beautiful "Now" come,
when I shall go in peace and in the sands of
the cool earth, there, in your bosom, rest?
The departure is done. World, good night.

Aria:

I am glad about death!
Ah! If only it were already here.
Then would I escape all need,
which still binds me in this world.

IV. Sonata III in G Minor, BWV 1029

Most of Bach's surviving chamber music dates from his years at Köthen. It was during those years that Bach adapted his previously composed *Trio Sonata in G Major*, BWV 1039, into the sonata for gamba and *obbligato* harpsichord.

This adaptation is of some importance in the history of Bach's style of writing and in the development of the sonata concept. During his time at Köthen, Bach cultivated a new way of writing that was to take strong hold in the eighteenth century. The *Trio Sonata* had provided the central instrumental chamber form during the Baroque era. The normal Baroque trio sonata employed two identical melody instruments and continuo, but this required four players (two for the continuo part). Bach's gamba sonatas, as well as other sonatas for violin and flute from this time, assign melodic writing as in a trio sonata, but instead of employing two similar instruments, the second melodic line is taken by the right hand of the harpsichord. This was essentially the only difference between Bach's *Trio Sonata in G* and the first gamba sonata. Bach did not originate this approach to writing, but he was the first to employ this method of writing so successfully.

This work displays the form of the church sonata, i.e., four movements in the slow-fast-slow-fast scheme. The first movement, in 12/8 meter, exudes a pastoral quality. The *Allegro ma non presto* contains a forward-looking ternary form, the third section of which resembles strikingly a later 18th-century recapitulation. The brief, but moving *Adagio*, a highlight of the work, precedes a fugal finale.

John Hajdu Heyer

Friday Concert

July 17, 24, 31, 8 p.m., Sunset Center Theater

Bach's Sons

Festival Orchestra
Bruno Weil, Conductor

I. **Symphony for string orchestra in F Major, Falck 67** **Wilhelm Friedemann Bach**
("The Dissonances") **1710-1784**

Vivace
Andante
Allegro
Menuetto I
Menuetto II

II. **Symphony No. 5 for strings and basso continuo in B Minor, Wq 182/5** **Carl Philipp Emanuel Bach**
1714-1788

Allegretto
Larghetto
Presto

III. **Symphony in G Minor, Opus 6, No. 6** **Johann Christian Bach**
1735-1782

Allegro
Andante più tosto adagio
Allegro molto

Intermission

IV. **Concerto No. 2 for piano in B-flat Major, Opus 19** **Ludwig van Beethoven**
1770-1827

Allegro con brio
Adagio
Rondo — Allegro molto

Janina Fialkowska, *piano*

STEINWAY PIANO
provided by Abinante Music Store

This concert will be delay broadcast on KUSP-FM on Friday, August 1 at 8 p.m.

Friday Concert

Program Notes

Sebastian Bach's Children

Most students of music history remember that Sebastian Bach fathered 20 children. That such a large family of a great musician would produce some exceptional offspring seems only to fit with probability, but a closer look at the Bach family reveals a more remarkable, and tragic, set of circumstances than we generally realize.

Of Bach's 20 children, seven by his first wife Maria Barbara and thirteen by Anna Magdalena, only ten survived to majority: four of the first marriage, and six of the second. Maria Barbara lost a one-year-old son, an infant son and an infant daughter. All together Anna Magdalena lost a five-year-old daughter, a three-year-old son, a three-year-old daughter, a one-year-old daughter, two infant sons and an infant daughter. Bach's ten surviving children included six sons and four daughters. In 1730 Bach wrote a friend that all his children were musically gifted and that his family could perform quite a good concert, both vocally and instrumentally.

Social traditions, of course, prevented those four talented daughters from pursuing musical careers and from composing publicly at the time(!). Of their six brothers, no less than four became leading musicians in their day. The reputations of Carl Phillip Emanuel, who served Frederick the Great, and Johann Christian, who served the queen of England, certainly eclipsed that of Sebastian. His oldest son, Wilhelm Friedemann, a highly gifted composer, embraced the newer eighteenth-century style to a lesser extent than did his brothers Emanuel and Christian, and consequently Friedemann enjoyed a less spectacular success. But he commanded a great admiration in his time and today by virtue of his compositional craft. Johann Christoph Friedrich Bach became court musican to the Count of Bükeburg.

The two remaining sons were both musically gifted, but failed to make significant careers. Johann Gottfried Bernhard became a professional musician and began to study law, but this "undutiful son," Sebastian lamented, displayed an unstable character after leaving home, lapsed into debt, and died at the age of 24. Anna Magdalena's first son, Gottfried Heinrich, showed remarkable ability at the keyboard, but was described as mentally deficient. According to Emanuel, Gottfried Heinrich "had a great talent, which remained undeveloped."

Bach's sons lived in the era of the emerging symphony, a form which seems to have interested their father not at all. Tonight's program includes symphonies of Sebastian Bach's three most brilliant sons. The selection is of particular interest. The early classical symphonists avoided the minor key as the principal key of a work; for example, Mozart wrote only two symphonies of the 41 in minor. Both, in G Minor, are well known and respected. About 10 per cent of Haydn's symphonies are in minor keys, and most of those were composed during a brief period when Haydn experimented

with the minor. Because the minor is so rare as the principal key, early symphonies in the minor tend to draw our interest today. Carl Philipp Emanuel Bach composed three (of 20) symphonies in minor; we will hear the most mature of these tonight. Christian Bach composed only one symphony *of more than fifty* in the minor, the Op. 6 No. 6 on this program. Friedemann composed a symphony in D Minor, but the Symphony in F draws heavily on the minor as is explained below.

I. Symphony for string orchestra in F Major, Falck 67

As Sebastian's eldest son, Wilhelm Friedemann, may have respected the power of his father's extraordinary talents to a greater degree than his younger siblings. Friedemann is viewed as the most conservative of Bach's sons. He emulated his father's style to the greater extent, and he may have been less able to move away from his father's imposing shadow. This symphony, however, presents some arguments against that assumption. It reflects in its tension and sudden rhythmic harmonic shifts (hence "the dissonances") the expressive mid-eighteenth century *empfindsamer Stil* that is seen very much in Emanuel Bach's music. But Friedemann Bach composed the *Symphony in F* during the earlier part of his career while he was in his first post in Dresden (1733-46).

The work combines elements of both symphony and orchestral suite: its opening movement has qualities of a French overture (with its dotted rhythms) and with its concluding dances. The slow *andante* (in the relative key of D Minor) is more "modern," as is the Italianate third movement, which unfolds in a truncated sonata form. The second of the two minuets is in F Minor and is built on the principal motive of the first minuet in inversion. A canon in this movement, between the violins and cellos, serves to recall the good training of father Sebastian.

II. Symphony No. 5 for strings and basso continuo in B Minor, Wq 182/5

Bach's second son, Emanuel, became one of the key figures in the transitional period between the Baroque of Bach and Handel and the classical Viennese school of Mozart, Haydn and Beethoven. Although as well trained by his father as was Friedemann, Emanuel rejected the deep polyphonic style of his father and fully embraced the newer, more melody-oriented style that had developed at Mannheim and elsewhere. He engaged in an intensity of sensitive expression (*Empfindsamkeit*) that presaged romanticism. The *B Minor Symphony* comes from a set of six symphonies composed during Emanuel's Hamburg years, published in 1773, and dedicated to Gottfried van Swieten.

His *B Minor Symphony* follows the typical three-part scheme of early symphonies. The opening *Allegretto* reflects Emanuel's delight in sensitive writing, with its brief sections of expressive contrast and unexpected modulations. The broad slow

Friday Concert

movement displays the quasi-romantic vein that typifies much of Emanuel's music. An alternately stormy and bright *Finale* closes the work, offering yet another expressive effect.

lively, yet reflective character. The second, perhaps the most Mozartian movement, is appropriately noble and ornate. The rondo third movement is more typically Beethovenian, with its good humor and rhythmic vitality.

III. Symphony in G Minor, Opus 6, No. 6

Christian Bach composed the *Symphony in G Minor* about 1766 and published in it 1770 as the concluding number in Opus 6. The work follows the Italian symphony model of three movements scored for four string parts, with horns and oboes adding harmonic reinforcement at key points. The work reflects the qualities Mozart must have found so appealing in Christian Bach's symphonies. The opening *Allegro* offers sparkling, rhythmically active thematic material set with a pulsating accompaniment. The slow movement, in C Minor, presents a disjunct theme of dramatic character. The finale, in 12/8 time, returns to the driving character of the first movement, with rapid figuration in the tremolo of the upper strings in contrast to the steady pulse of the lower parts.

IV. Concerto No. 2 for piano in B flat Major, Opus 19

In 1784 Beethoven, at the age of fourteen, composed a piano concerto in E Flat that survives today only in a piano score with the orchestra cued in the solo part. After that time he seems to have taken no interest in the piano concerto for nearly a decade. By 1793 he had begun work on a new concerto, but this work, the concerto in B Flat which we know as No. 2, was not completed until March of 1795, when it was first performed. Beethoven revised the work in 1798 for a performance in Prague, and published it in 1801. In the meantime he had composed and published the C Major concerto, Op. 15 (No. 1), and had already completed most of the *Concerto No. 3 in C Minor, Op. 37*. In 1801 Beethoven wrote Breitkopf and Hartel in Leipzig, mentioning the publication of the B Flat and C Major concertos and hinting of an even better concerto (the C Minor) that would be available soon. Beethoven, like other composers, knew to keep a concerto to himself for some time before publication, and the third concerto did not appear in publication until 1804.

Thus, the first three of Beethoven's piano concertos were composed within the space of about five years. The first of these concertos, the work being performed tonight, reveals much of Beethoven's struggle with the medium during his first mature phase of creative work.

The B Flat concerto is generally described as Mozartian. While this is true, for the concerto indicates Beethoven's effort to master the Viennese style, it also reflects the first stages of the individuality that was to mark Beethoven so sharply in early nineteenth-century Vienna. This individuality is most noticed in the vigorous piano style and in the colorful scoring of the concerto. The first movement is characterized by a

John Hadju Heyer

Saturday Opera

July 18, 25 and August 1, 3 p.m. Sunset Theater

ACIS AND GALATEA (1718 version)

A Masque in Two Acts

by

George Frideric Handel
(1685-1759)

Libretto by

John Gay
with additional text by
Alexander Pope and John Hughes

based on a tale from Ovid's *Metamorphoses*
as translated by John Dryden

Bruno Weil, *Music Director and Conductor*
Albert Takazauckas, *Stage Director*
Dawn Swiderski, *Scenic Designer*
Melissa Lofton, *Costume Designer*
Bruce Lamott, *Chorus Director*

Dramatis Personae

Acis, a shepherd, in love with Galatea	David Gordon
Galatea, a sea nymph, in love with Acis	Maria Venuti
Damon, a shepherd.....	Douglas Johnson
Polyphemus, a giant	Daniel Lichten
Nymphs: Mia Kim, Catherine McCord Larsen, Kathie Freeman, Priscilla Peebles	
Shepherds: Phillip Gavin Smith, Benjamin Reckdahl, Scott Whitaker, Philip Werfelmann, Michael Delos, Keith Jameson Richard	

Members of the Festival Orchestra

Timothy Bach, *Musical Preparation*
Albert Charles Houghton, *Lighting Design*
Kerry Rider-Kuhn, *Wig and Makeup Design*

There will be one intermission of 15 minutes.



The construction of the set for today's opera is made possible by a generous grant from DPIC Companies, Inc.

This opera will be delay broadcast on KUSP-FM Saturday, August 2 at 3:00 p.m.

Saturday Opera

SYNOPSIS

Act I

A chorus of nymphs and shepherds celebrates the joys of pastoral life. Galatea longingly awaits the return of her beloved Acis, who in turn seeks Galatea. Encountering him, Damon cautions Acis about the perils that love can bring. Reunited, Acis and Galatea celebrate their happiness.

Act II

Polyphemus has fallen in love with Galatea and burns with violent passion for her. When she harshly spurns his attempted wooing, he resolves to win her by force, but Damon advises that he maintain a gentler approach. Acis jealously determines to challenge Polyphemus, while both Damon and Galatea urge restraint. When the giant catches sight of the two lovers together, he flies into a rage, and crushes Acis beneath the walls of a ruin. As the chorus mourns the death of Acis, the sorrowing Galatea uses her powers to bestow immortality upon him: she transforms him into a river that will forever bear his name as it gently flows through the fields, murmuring of love for Galatea.

Program Notes

In the summer of 1717 Handel, who had been in England since 1710, accepted an invitation to become a "composer-in-residence" of sorts for a new patron, James Brydges, an enormously wealthy man who was later made the first Duke of Chandos (to whom Handel dedicated his famous *Chandos Anthems*.) His Palladian estate, called Cannons, some nine miles from London, was described by Handel's early biographer Mainwaring as "remarkable for having much more of art than nature, and much more of cost than art." Here the future duke had assembled a modest musical establishment known as the "Cannons Concert," headed by Johann Christoph Pepusch.

It was for this group that Handel composed *Acis and Galatea* in the spring of 1718, using a libretto primarily by John Gay. Ironically enough, Gay and Pepusch would later collaborate to produce *The Beggar's Opera*, a work of English-language theater whose popularity would signal the eventual decline of Handel's career as a composer of Italian opera in England.

Gay based his story on John Dryden's translation (which had appeared the previous year) of an episode from the *Metamorphoses* of the first-century Roman poet Ovid, a collection of stories about mythological transformations. (The poets Alexander Pope and John Hughes are also believed to have had a hand in crafting the English text.)

Acis and Galatea is a notable example of the English "masque," a type of courtly entertainment that had had its heyday nearly a century earlier in the age of Ben Jonson and Inigo Jones — a combination of music, dance, singing, and mime, often

with elaborate scenic effects. By Handel's time, the masque was generally a short opera on a mythological or pastoral subject, performed in English in reaction to the predominance of Italian opera in England at the time. Handel may have already heard masques by Pepusch, one of their foremost composers, before coming to Cannons.

Little is known about the occasion at which *Acis and Galatea* had its first performance, although it must have been a rather intimate affair, possibly without scenery or acting. The evidence shows that, due to the small number of singers available at Cannons, the choruses were sung by the soloists, one on a part.

During the 1720s, Handel turned his attentions away from English drama to concentrate on Italian opera. But in 1732 he brought out a new version of *Acis and Galatea*, greatly expanded by the addition of several numbers from an Italian cantata on the same subject he had composed in Italy in 1708, as well as pieces from other sources. The resulting odd mixture of Italian and English smacks more of theatrical expediency than of a genuine desire to improve upon an earlier work.

As evidence of his attachment to the original concept, Handel revived the 1718 version in 1739, adding the newly composed chorus "Happy we" to augment the original duet of the same title. (This is the version heard in these performances.)

From its creation onward *Acis and Galatea* has enjoyed great popularity throughout England. It holds the distinction of having been performed more often during Handel's lifetime than any other of his works. Long after his death it continued to maintain interest. It was one of the many Baroque works that Baron Gottfried van Swieten commissioned Mozart to orchestrate in 1788, introducing the young composer to Handel as he would also to J.S. Bach. Mendelssohn led a performance of the work in 1828, and even Meyerbeer, the master of 19th century French grand opera, contemplated a staged performance.

The secret of the work's popularity lies perhaps most clearly in its simplicity and naive directness, without the elaborate artifice of Handel's Italian operas. The characters display traits of innocent goodness and humanity that have a refreshingly direct appeal even to the jaded modern listener.

Gay's picturesque poetry brings out some of Handel's most engaging musical effects, as in the bird-like twittering of the piccolo flute in Galatea's "Hush, ye pretty warbling quire!"; the short choral outbursts to illustrate the giant's "ample strides;" the descending chromatic lines that so movingly depict the dying Acis's final woe; and the paired flutes and violins that evoke the sound of Acis's stream "murmuring still his gentle love."

The opening of Act II is noteworthy for its affinity to the five-part English madrigal of an earlier era, using "affective"

Saturday Opera

dissonance in its somber choral warning to the “wretched lovers” that “no joy shall last.” The character of Damon, not part of the original myth, acts as a commentator and counselor, continually advising the “go slow” approach. Yet Handel gives him one of the work’s most engaging melodies in “Would you gain the tender creature.” Unlike the lengthy exchanges of “dry” recitative in the Italian *opera seria*, the recitatives here serve as quick transitions, with little dramatic give-and-take.

The most celebrated of the masque’s arias is undoubtedly Polyphemus’s blustery love song “O ruddier than the cherry.” Its music is angular and bumptious in a masterful characterization of the giant, painting him sinister and threatening, yet with a hint of slow-witted vulnerability. This is clearly not the same hideous beast we know from the *Odyssey* of Homer, whose Polyphemus is a cave-dwelling one-eyed monster blinded by Ulysses (an act that arouses the fury of the cyclops’s father Neptune and thus causes endless troubles for Ulysses and his crew.)

Here we have a much more human Polyphemus, capable of both love and even a crude form of lovesickness. As mythology expert Edith Hamilton has observed, “we are not told that Polyphemus ever loved any maiden except Galatea, or that any maiden ever loved Polyphemus.” Thus he, as much as Acis and Galatea, is in the end a tragic figure in this touchingly simple yet emotionally rich musical tale.

Clifford Cranna

Sunday Concert

July 19, 26, August 2, 2 p.m., Sunset Theater

Johannespassion, BWV 245
(The Passion According to St. John)

Johann Sebastian Bach
(1685-1750)

Festival Chorus, Chorale and Orchestra
Bruno Weil, Conductor

The Evangelist	David Gordon, <i>tenor</i>
Jesus	Michael Delos, <i>bass-baritone</i>
Pilate	Burr Cochran Phillips, <i>baritone</i>
Peter	Howard Higson, <i>baritone</i>
Maid	Catherine McCord Larsen, <i>soprano</i>
Servant	Phillip Gavin Smith, <i>tenor</i>

Solo Quartet

Maria Venuti	<i>soprano</i>
Meredith Parsons.....	<i>mezzo-soprano</i>
Douglas Johnson	<i>tenor</i>
Daniel Lichti	<i>baritone</i>

Damian Bursill-Hall, *flute*
Robert Morgan, Edward Benyas, Leslie Reed, *oboes*
Lenuta Ciulei-Atanasiu, Jesse Ceci, *violins*
Richard Savino, *lute*
Michael Sand, *viola da gamba*
Ruth Stienon, *cello*
Charles Chandler, *contrabass*
Ken Ahrens, *organ*
Phebe Craig, *harpsichord*

Please refrain from applause until the end of the concert.

There will be an intermission of 20 minutes between Parts I and II.

Supertitle slides made by Jerry Sherk.

This concert will be delay broadcast on KUSP-FM on Sunday, August 3 at 2 p.m.

Sunday Concert

Program Notes

The Passion According to St. John, BWV 245

From as early as the 4th or 5th centuries Christians had commemorated the events of Holy Week in dramatic representation, with roles distributed to several clergy. The practice continued until the time of the Reformation, after which the Passion drama developed and expanded. By Bach's time it was common for German Lutheran composers to present the drama in a highly embellished fashion that included contemplative hymns (chorales) to be sung by the congregation, and reflective arias given to soloists. Thus, Bach's musical treatment of the Passion story combines characteristics of two developed forms: the dramatic oratorio and the reflective cantata. This consideration illustrates the importance of Bach's Passions: they are more than a dramatic presentation of the story of the events of Holy Week, for along with the drama, Bach presents a reflective meditation on those events. The result is the glorification of the the biblical story in a vivid dramatic portrayal that reached into the soul of Bach's congregation.

Bach composed his *Johannespassion* at a difficult time in his life. The winter of 1722-1723 was a time of transition for him and his family. Bach was seeking an employment change, and with that change he would need to establish his large family in a new community.

Sebastian Bach was now 37 years old, with a growing reputation as composer, organist and court musician. His patron at Köthen had agreed to release him to accept a new and prestigious post as Cantor of the Thomaskirche in Leipzig. While still awaiting word that the new responsibilities were to be his, Bach composed the *Passion According to St. John*. We do not know if the work, or parts of it, were performed in Köthen in 1723 before Bach left for Leipzig. Its composition appears to have been largely completed by that time. It is likely, however, that Bach provided this Passion as a further proof of his qualifications to the Leipzig church council. It was performed at the Nikolaikirche under Bach's direction on Good Friday, April 7, 1724.

Bach drew his text largely from a poetic rendering of the John Gospel published in 1712 by Barthold Brockes, a text used by other composers, including Handel and Telemann. Structurally, the *St. John Passion* includes four interwoven components: the dramatic, the contemplative, the devotional, and the monumental.

The dramatic level unfolds in the narrations of the Evangelist (who tells the story as St. John recorded it), the lines of the several characters (Jesus, Peter, Pilate, etc.), and the short choruses (tuba choruses) representing the crowd and other groups of people. This material is based on the literal story from the Bible.

The contemplative element appears in arias, which offer personal responses to the events of the drama. Thus after Peter's denial the tenor reflects on the condition of a troubled soul: "O, my spirit, where will you finally go, where should I refresh myself?" After the death of Christ the bass asks, "You said 'It is finished.' Am I set free from death?" Each aria in the *St. John Passion* is accompanied by different instrumentation, with a resultant variety of sounds. Bach's original scoring asks for a number of distinctive sounds, including that of the lute, viola d'amore, oboe da caccia, oboe d'amore, and viola da gamba. Bach carefully selected these instruments for the expressive quality they lent each moment of contemplation.

The devotional component is found in the chorales, Lutheran hymns that were well known to Bach's congregation. Scholars have argued over the question of the congregation's active participation in Bach's *Passions*, but whether the congregation actually sang or not holds little importance: the hymns were intimately known and their use in the *Passion* evoked a devotional element throughout the work. Several chorales are used more than once, with new harmonizations for different verses to provide the appropriate mood.

Bach conveys the monumental aspect of the *Passion* in the massive opening and closing choruses. These striking movements offer the "picture frame" to the vast tableau that is the *Passion* itself. Through the opening chorus Bach's congregation entered the time and place of the great drama, and with the closing chorus, "Ruht wohl, ihr heiligen Gebeine," they returned to their own world to contemplate, in the final chorale, their own mortality and their faith in Christian salvation.

John Hajdu Heyer

Monday Recital

July 20, 27, 2:30 p.m. Sunset Theater

I. Sonata No. 2 for violin and harpsichord in A Major, BWV 1015 Johann Sebastian Bach
1685-1750

Adagio
Allegro assai
Andante un poco
Presto

Lenuta Ciulei-Atanasiu, *violin*
Timothy Bach, *harpsichord*

II. Cantata, "How Pleasant is this Flow'ry Plain" Henry Purcell
1659-1695

Susan Montgomery, *soprano*
Joseph Golightly, *tenor*
Damian Bursill-Hall, Robin Carlson, *flutes*
George Atanasiu, *cello*
Timothy Bach, *harpsichord*

III. Trio Sonata for two flutes and basso continuo in D Major Wilhelm Friedemann Bach
1710-1784

Allegro ma non troppo
Largo
Vivace

Damian Bursill-Hall, Robin Carlson, *flutes*
George Atanasiu, *cello*
Timothy Bach, *harpsichord*

IV. Concerto for harp, strings and basso continuo, Op. 1, No. 6 Johann Christian Bach
1735-1782

Allegro assai
Andante
Allegro moderato

Daniel Levitan, *harp*
Lenuta Ciulei-Atanasiu, Elizabeth Stoppels, *violins*
George Atanasiu, *cello*
Timothy Bach, *harpsichord*

This recital will be delay broadcast on KUSP-FM on July 27 at 6:30 p.m.

Monday Recital

Program Notes

I. Sonata No. 2 for violin and harpsichord in A Major, BWV 1015

The *Sonata in A Major* comes from a set of six sonatas for violin and clavier that Bach composed during his years at Köthen in the service of Prince Leopold. The set is quite important in the repertory. The early Bach biographer Forkel praised them highly: "They may be reckoned among Bach's supreme achievements in this field..." Bach's zest for experimentation comes forth in these sonatas. This sonata, for example, contains canonic elements in the *andante* movement that, while strict in application, betray no hint of pedantry.

The *A Major Sonata* follows the "*sonata da chiesa*" (church sonata) model of four movements in a slow-fast-slow-fast tempo scheme. The opening movement, which Bach marks "*dolce*" (sweet), has a pastoral character. The second movement, an allegro in an A-B-A structure with an unusually long middle section, presents an asymmetrical 5-measure principal thematic idea. The tranquil *Andante un poco* develops as a canon at the unison between the violin and the right hand of the keyboard over a regular sixteenth-note bass. A lively *Presto* finale concludes the sonata.

II. Cantata, "How Pleasant is this Flow'ry Plain"

Henry Purcell, England's greatest composer of the Baroque, contributed much to English vocal music during the brief fifteen years of his mature creative career. Trained well in the Royal Chapel, Purcell applied his skills to the composition of verse anthems, extensive music for the theater, one opera, many songs, and short cantatas. The chamber cantata *How Pleasant is this Flow'ry Plain* dates from 1688. It opens with a little French overture and is followed by alternating *arioso* and *aria* like movements leading to a culminating duet. The text reflects upon the virtues of a pastoral existence.

III. Trio Sonata for two flutes and basso continuo in D Major

See Friday evening's notes for a discussion of Bach's sons

Sebastian Bach's eldest son had a long career of mixed successes. He produced most of his instrumental music during his earliest professional years in Dresden. There the demands of his post as organist at the Sophienkirche seem to have been relatively modest, and Friedemann had time to pursue other interests. His father's patron Count Keyserlingk, who commissioned the *Goldberg Variations*, made Friedemann's entry at court possible, and there he must have found both stimulus and opportunity to produce concertos, orchestral works, and chamber music. Five trio sonatas survive, four of which are scored for two flutes and continuo. This

D Major trio sonata follows a three-movement fast-slow-fast pattern that is typical of Friedemann's trio sonatas. The style is strongly polyphonic with repeated crossing of parts. The finale displays a playful imitative style that was characteristic of the young Friedemann.

IV. Concerto for harp, strings and basso continuo, Op. 1, No. 6

Christian Bach excelled at concerto composition. He left us close to forty of them. Among the earliest works he composed in Berlin while under the tutelage of Emanuel are six clavier concertos that he published in London as Op. 1 in 1763. With these works he introduced himself to the musical world in the British capital within a few months of his arrival in 1762. The concertos of Op. 1, which were dedicated to the Queen, appear to be works that were intended to please a wide audience. They are warm, happy compositions with some more serious moments occasionally intertwined. The fact that these concertos were frequently reissued testifies to the popularity they quickly gained.

The *D Major Concerto*, Op. 1, No. 6 follows the three-movement pattern that is typical of his concertos: it opens with a crisp *allegro* in two-reprise form. An *Andante* presents a meditative solo over a soft pizzicato accompaniment in the strings. The *Allegro* finale in triple time presents a theme in the full ensemble that alternates with brilliant passages given primarily to the soloist.

John Hajdu Heyer

Tuesday Organ and Trumpet Recital

July 14, 21, 28, 11 a.m., Carmel Mission Basilica

Ken Ahrens, *organ*
Wolfgang Basch, *trumpet*

I. **Sonata for trumpet and organ in D Major** **Henry Purcell**
1659-1695
(Allegro)
Adagio
(Allegro)

II. **Chorale Variations on** **Johann Sebastian Bach**
“Christ, der du bist der belle Tag,” BWV 766
(Christ, who is the shining day)

III. **Fantasia notturna for piccolo trumpet and organ** **Bernhard Krol**
1920 -

IV. **Chorale Variations on, “O Gott, du frommer Gott,” BWV 767** **J.S. Bach**
(O God, Thou Faithful God)

V. **Three Chorales for trumpet and organ** **Jean Langlais**
1907 -
Vater unser im Himmelreich (Our father in heaven above)
Jesu, meine Freude (Jesus, my joy)
Lobe den Herren, den mächtigen (Praise to the Lord, the Almighty)

VI. **Chorale Variations on “Sei gegrüsset, Jesu gütig,” BWV 768** **J.S. Bach**
(Hail to Thee, kind Jesus)

VII. **Concerto for trumpet and organ in D Major** **Giuseppe Torelli**
1658-1709
Allegro
Adagio
(Allegro)

This recital will be delay broadcast on KUSP-FM Wednesday July 29 at 7:30 p.m.

Tuesday Organ and Trumpet Recital

Program Notes

Bach's contemporaries rated him the greatest among them at the organ. He was also renowned as an expert in the field of organ construction. Thus, no Bach festival would be complete without a recital of organ music. To our traditional organ program this season we add the festive sound of the trumpet in selections from both Baroque and more recent masters. Each of the works with trumpet is separated by a one of Sebastian Bach's three *Partite Diverse* (chorale variations). Bach composed these chorale variations in Lüneburg around 1700: they draw particular interest because they are among Bach's earliest extant large scale organ works, and they reveal the young Bach's developing inventive gifts.

I. Sonata for trumpet and organ in D Major

Much of Henry Purcell's instrumental music was composed in association with choral works or works for the theater. The *Sonata in D* is thought to have originated as a lost ode, *Light of the World*, that Purcell composed in 1694: Purcell composed trumpet pieces in the 1690s, and the libretto for the ode indicates that it called for a trumpet sonata. Unfortunately the Ode is lost, but, thankfully, the sonata survived. This short, three-movement sonata opens with a bright, festive movement that displays the brilliant timbre of the trumpet to best advantage. A sustained *Adagio*, during which the soloist rests, offers a calming respite in preparation for the return of the trumpet in a *Presto* finale.

II. Chorale Variations on "Christ, der du bist der belle Tag," BWV 766

IV. Chorale Variations on, "O Gott, du frommer Gott," BWV 767

Bach called his three chorale variations "Partite Diverse." All three were composed at about the same time, and Bach, to our knowledge, was not to return to this form except to revise the third set, which will be discussed separately below. In the chorale variations on "Christ, der du bist der belle Tag" and "O Gott, du frommer Gott" Bach followed the same compositional approach: the first variation is a fully harmonized presentation of the hymn tune. That is followed by a series of true variations on the melody, with one variation for each verse of the hymn, seven in "Christ, der du bist der belle Tag" and nine in "O Gott, du frommer Gott." The music hints at the text in the verses; for example, chromatic writing appears in the eighth variation of "O Gott, du frommer Gott" at a reference to the "anguish of the souls awaiting the Last Judgment."

III. Fantasia notturna for piccolo trumpet and organ

The twentieth-century German musician Bernhard Krol (b. 1920) performed horn with both the Berlin Staatskapelle and the South German Radio Orchestra but has remained active as a composer throughout his career. He has written

an opera, many Baroque-inspired orchestral works, and a great deal of chamber music.

V. Three Chorales for trumpet and organ

Blind from birth, the great French organist Jean Langlais (b. 1907) studied piano, organ, and harmony at the *Institution des Jeunes Aveugles* in Paris. Later he studied composition with Paul Dukas as one of his last pupils. In 1945 Langlais followed his teacher Tournemire as organist of St. Clotilde in Paris, where Franck had served previously. Steeped in tradition, most of Langlais' music is based on Gregorian melodies treated with great inventiveness. Much of his music is intended to express his religious faith. He has written many pieces for organ and various other instruments for use in church services.

VI. Chorale Variations on "Sei gegrüsset, Jesu gütig," BWV 768

The *Variations on the Chorale "Sei gegrüsset, Jesu Gütig* presents the most advanced example of Bach's variation style. Although the work originated as early as Bach's teenage years in Lüneburg, it was given substantive revisions later. The set displays the youthful fervor of other early works heard earlier on the program, but not their weaknesses. The opening chorale reflects Bach's mature approach to four-part harmonization. The tune is treated in eleven variations: the first four and the seventh are thought to be very early Bach. The term *Bicinium* generally refers to a two-part composition, but the meaning of the term may be more significant here insofar as in Bach's time the term may have been used to designate a pedagogical work, thus supporting the theory of a very early composition of some movements. Of the eleven variations, No. 10 is particularly noteworthy, with its masterful treatment of the melody in *cantus firmus* in the highest voice, each phrase being introduced by a lyric paraphrase of itself.

VII. Concerto for trumpet and organ in D Major

Giuseppe Torelli (1658-1709) contributed significantly to the development of the instrumental concerto and to the repertory for the trumpet. By 1688 Torelli had composed and published four sets of compositions (Opera 1-4) that included trio sonatas, concerti, sinfonias, and duos for violin and cello. At this point he began to interest himself in trumpet music, perhaps because of the excellent Bolognese trumpet player, Giovanni Pellegrino Brandi. Most of Torelli's three dozen trumpet works probably date from this time. The well-known *Concerto in D* offers a brilliant example of this important composer's style.

John Hajdu Heyer

Tuesday Recital

July 14, 21, 28, 2:30 p.m., Sunset Theater

I. Sonata Prima in A Major	Dario Castello
Sonata Secunda for violin and basso continuo in D Major	early 17th c.
	Michael Sand, <i>Baroque violin</i> Phebe Craig, <i>harpsichord</i>
II. Sonata for two violins,.....	Carl Philipp Emanuel Bach
"The Conversation between Sanguenius and Melancholius"	1714-1788
	Allegretto Adagio Allegro
	Laura Kobayashi, Deanna Lee, <i>violins</i> Phebe Craig, <i>harpsichord</i>
III. Lamentatione Secunda	Joseph-Hector Fiocco
	1703-1741
	(Andante) Larghetto Andante Ciciliana (Recitative) Andante
	Lynda Madej, <i>mezzo-soprano</i> Michael Sand, <i>viola da gamba</i> Phebe Craig, <i>harpsichord</i>
IV. Duet, "Erböre mich, wenn ich rufe"	Heinrich Schütz
	1585-1672
	Lynda Madej, <i>mezzo-soprano</i> Howard Higson, <i>bass</i> Ken Ahrens, <i>organ</i>
V. Quartet in B-Flat Major, Opus 76, No. 4, "The Sunrise"	Franz Joseph Haydn
	1732-1809
	Allegro con spirito Adagio Minuetto: Allegro Allegro non troppo
	Laura Kobayashi, Deanna Lee, <i>violins</i> Simon Oswell, <i>viola</i> Paul Rhodes, <i>cello</i>

This recital will be delay broadcast on KUSP-FM Tuesday July 28 at 6:30 p.m.

Tuesday Recital

Program Notes

I. Sonata Prima in A Major

Sonata Secunda for violin and basso continuo in D Major

Little is known about the Venetian Dario Castello, who lived in the early part of the seventeenth century. His name appears on two collections containing 29 sonatas published in Venice in 1621 and 1629. The works are important, in part, because they reflect an effort to write "in stil moderno," as noted on the title pages of the sets. In reality the sonatas combine both older practice and progressive early seventeenth-century tendencies. Frequent tempo changes generally divide Castello's sonatas into seven to nine sections. The use of repeated note figures, found in many of the sonatas, suggests the "stil concitato" associated with Monteverdi, whose music Castello must have known.

II. Sonata for two violins, "The Conversation between Sanguenius and Melancholius"

Bach's second son, Carl Philipp Emanuel, became the most successful of the Bachs. His fame surpassed that of his father and brothers in Germany. C.P.E.'s godfather was one of the most famous musicians of the era, G.P. Telemann, whose successor the young Bach was to be in Hamburg in 1768. From his father, Emanuel Bach inherited a great musical fertility, including exceptional skill in improvising. His experiments with the developing sonata form and symphony won him an important place in the history of music — both Mozart and Haydn owed much to the "Prussian" Bach.

Emanuel's *Sonata for two violins and bass*, clearly a work of an experimental nature, comes from 1749. It is Emanuel's only work to have a written program. The composer included these notes in a preface:

An attempt has been made to express as far as possible through instruments what otherwise is done much more easily through the voice and words. This is supposed to be a conversation between a Sanguine and a Melancholic who try to win each other to his point of view until, at the end of the second movement, the Melancholic gives in and adopts the other's position.

Emanuel depicts this argument through intensive development of his themes and subjects, for which he provides extensive commentary.

III. Lamentatione Secunda

Joseph-Hector Fiocco came from a large and distinguished family of Italian musicians who lived in the south Netherlands in the seventeenth and eighteenth centuries. Fiocco served the royal chapel in Brussels for a time, and then accepted

the post of head of the choir school for the Cathedral at Antwerp. In 1737 he returned to Brussels, where he died four years later at the age of 38. Fiocco was a versatile individual. An organist and composer, he also made violins, taught Greek and Latin, and distinguished himself as a harpsichord player. He composed the *Second Lamentation* in a set of nine *Leçons de ténèbres* for Holy Week. The composition of Lamentations was a great French tradition, and Fiocco's work emulates François Couperin's treatment of the same in Couperin's last, and perhaps greatest vocal work.

Translations

Lamed, lamed.

Matribus suis dixerunt:

Ubi est triticum et vinum? Where are the wheat and wine,

Matribus suis dixerunt:

Ubi, ubi est triticum et

vinum? cum deficerent quasi

vulnerati in plateis civitatis,

cum exhalarent animas suas

in sinu matrum suarum,

in sinu matrum suarum.

Lamed, lamed.

They said to their mothers,

Where are the wheat and wine,

They said to their mothers:

Where? Since they are

failing, as if wounded,

in the streets of the city:

Since they have breathed

out their souls on the

breasts of their mothers.

Larghetto

Larghetto

Mem, mem.

Cui comparabo te? vel sui

assimilabo te, filia, filia

Jerusalem? cui exaequabo

te, et consolabor te, virgo

filia Sion, virgo filia Sion?

Magna est enim velut mare,

velut mare contrito tua:

quis medebitur tui?

Mem, mem.

To whom shall I compare

thee? to whom shall I liken

thee, daughter of Jerusalem?

to whom shall I equal thee,

and console thee, O virgin

daughter of Zion? For great

as the sea, as the sea is thy

contrition: who shall heal thee?

Andante

Andante

Nun, nun.

Prophetæ tui viderunt

tibi falsa et stulta, nec

aperiebant iniquitatem

tuam, ut te ad poenitentiam

provocarent, viderunt

autem tibi assumptiones

falsas et ejectiones.

Nun, nun.

Thy prophets have shown thee

false and foolish things, nor

did they discover thy wicked-

ness, to call thee to

repentance; and they showed

thee false takings up

and castings out.

Ciciliana

Ciciliana

Samech, samech, samech.

Plauserunt super te manibus

omnes transeuntes per viam

sibilaverunt, et moverunt

caput suum super filiam

Jerusalem: Haec cine est

urbs, dicentes, perfecti

decoris, gaudium

universae terrae?

Samech, samech, samech.

All they that passed on the

road clapped their hands

in applause for thee; they

hissed and moved their

heads over the daughter of

Jerusalem; Saying, is this

the city of perfect fitness,

the joy of all the earth?

Tuesday Recital

Andante

*Jerusalem, Jersalem,
converte ad Dominus,
Deum, Deum
tuum, ad Dominus,
Deum tuum, Deum tuum.*

(from The Lamentations of Jeremiah 2:12-15)
English translation by Laurence Swinyard

Andante

*Jerusalem, Jerusalem,
return to the Lord,
to God, thy God.*

V. Quartet in B-Flat Major, Opus 76, No. 4, "The Sunrise"

Haydn published his six quartets Opus 76 in 1799. The string quartet was the only genre that Haydn pursued into his last years. The two quartets of Op. 77 in 1802 and the unfinished quartet published as Op. 103 in 1803 were yet to follow. Haydn had begun work on the quartets of Op. 76 as early as 1796 when he was at work on *The Creation*, and they were probably finished by the fall of 1797, but this was followed by a two-year delay in publishing them.

Opus 76 again reflects the great inventiveness and diversity of Haydn's ideas. Throughout his career Haydn had, for various reasons, returned to this genre, and each time he had made a novel contribution to the advancement of the string quartet. This last phase was no exception. In these works we continue to see new paths of development rather than consolidation of old approaches.

The quartet earned its nickname from the rising melodic line of the opening theme of the first movement. This movement is a finely crafted sonata form with two "calm" themes connected by an agitated transition. The second movement evokes the kinship of Haydn and Beethoven: it is a lovely, sustained *adagio* that brings Beethoven's finest slow movements to mind. The *Minuet* is marked *allegro*, and has the quality of a scherzo. Unusual scoring in the trio offers a passage with the exotic flavor of the Balkans. The rondo finale opens with a pleasant theme at a moderate pace, but ends with a presto coda.

John Hajdu Heyer

IV. Duet, "Erböre mich, wenn ich rufe

Heinrich Schütz stands forth as the greatest master of 17th century Germany. Born a century, to the year, before Bach, Schütz traveled to Italy, where he studied with Giovanni Gabrieli and experienced the work of Monteverdi. Schütz returned with a high level of training, and subsequently played a major role in establishing the traditions of high craftsmanship and intellectual depth that were to characterize German music in the generations to follow, most notably that of J.S. Bach. The duet on today's program come from a body of music entitled *Kleine geistliche Concerfe* (Little Sacred Concertos) that Schütz composed and published in the late 1630s. At that time the Saxon court chapel that Schütz directed was in disarray from the effects of the 30 Years War, and Schütz probably composed these pieces in response to the need to write for reduced forces.

Translation

*Erböre mich wenn ich rufe,
Gott meiner Gerechtigkeit,
der du mich tröstest in Angst,
sei mir gnädig, und erhöre
mein Gebet, vernimm mein
Schreien, mein König
und mein Gott.*

*Schaffe in mir, Gott,
ein reines Herz,
und gib mir einem
neuen, gewissen Geist.*

*Verwirf mich nicht
von deinem Angesicht,
und nimm deinen heilgen
Geist nicht von mir.*

*Tröste mich wieder
mit deiner Hilfe,
und der freudige
Geist enthalte mich.*

Hear me when I call,
God my righteousness,
who comforts me when
in fear, be merciful
to me, and hear my
prayer, hear my crying,
my King and my God.

Lord, create in me
a clean heart
and give me a
new restored spirit.

Cast me not from
your holy sight
and take not your
holy spirit from me.

Comfort me again
with your help
and in your
happy spirit hold me.

Wednesday Recital

July 15, 22, 29, 2:30 p.m. Sunset Theater

I. **Divertissements for horn and harpsichord** **Jean-Joseph Mouret**
(from *Recueil des divertissements du Nouveau Théâtre Italien...*) **1682-1738**

Première
Fanfare
Menuet
Fanfare
Deuxième
Vite
()
Sur l'air de vaudeville:
Ah! que la forêt de Cythère pour la chasse est un bon Canton

Glen Swarts, *horn*
Timothy Bach, *harpsichord*

II. **Quartet for oboe and strings in B Flat Major, Opus 14, No. 1** **Johann Christian Bach**
1735-1782

Moderato
Rondo

Edward Benyas, *oboe*
Misha Rosenker, *violin*
Stephanie Railsback, *viola*
David Starkweather, *cello*

III. **Sextet for clarinet, two horns, violin, viola and cello in E Flat Major** **Wilhelm Friedrich Ernst Bach**
1759-1845

Allegro non troppo
Thema con variazioni:
Andante (Thema)
Variation I
Variation II
Variation III
Rondo-Allegretto

Arthur Austin, *clarinet*
Glen Swarts, Loren Tayerle, *horns*
Misha Rosenker, *violin*
Stephanie Railsback, *viola*
David Starkweather, *cello*

IV. **Partita No. 2 for solo violin in D Minor, BWV 1004** **Johann Sebastian Bach**
1685-1750

Allemande
Courante
Sarabande
Gigue
Chaconne

Lenuta Ciulei Atanasiu, *violin*

This recital will be delay broadcast on KUSP-FM Wednesday July 29 at 6:30 p.m.

Wednesday Recital

Program Notes

I. Divertissements for horn and harpsichord

Avignon-born Jean-Joseph Mouret received early training from his father, and possibly from Rameau while the great composer was organist at Notre Dame des Doms in 1702. By 1707 Mouret was in Paris, where his talent and personal charm enabled him to move in influential musical circles. He advanced quickly, becoming one of the most popular musical figures of the Regency (1715-24). His career advanced as he became director of the *Concert Spirituel*, an important series of public concerts in Paris, from 1728 to 1734. After that time his career quickly disintegrated. He lost his positions and sources of income, and fell dependent on the kindness of friends. In 1737 signs of insanity appeared, and Mouret died a year later.

Mouret's gifts earned him the posthumous title of "*musicien des grâces*." A vestige of his remarkable melodic talent survives in most concert-goers' ears by virtue of the theme from the television series "Masterpiece Theater," one of many fanfares Mouret composed for various ceremonial occasions.

His *divertissements* constitute a large body of delightful music that Mouret composed for use in the theater. He wrote music for 452 plays for the New Italian Theater with which he associated, and a smaller body of work for the *Comédies françaises*. These two works, drawn from the former, provided pleasant incidental music for use in the theater.

II. Quartet for oboe and strings in B Flat Major, Opus 14, No. 1

Although Christian Bach displayed a great affinity for idiomatic quartet writing, he composed less than two dozen quartets. Bach scored flexibly, indicating flute or violin, or sometimes oboe or flute for the higher parts. This quartet was composed before 1776 and was published as Op. 14, No. 1 by Sieber in Paris. The publication notices identified the work as having been composed by J.C. Bach and C.F. Abel, the great gamba virtuoso who worked closely with Bach in London. The work is also attributed to Haydn in a Brussels manuscript, and, because the music is not completely representative of either Bach or Haydn, some doubt remains as to its correct authorship. Like many of Bach's quartets, however, this work is in only two movements. The style is light and pleasant.

III. Sextet for clarinet, two horns, violin, viola, and cello in E Flat Major

See Friday evening's notes for a discussion of Bach's sons

Sebastian Bach's grandson, Wilhelm Friedrich Ernst Bach (1759-1845), was the last of the Bachs to enjoy success as a composer. He studied with both his father, Friedrich (the

Bückeburg Bach) and with his uncle Emanuel in Hamburg and lived for a time with his uncle Christian in London. He worked in London as a piano virtuoso and teacher until the break-up of Christian's household in 1782, after which he undertook a concert tour to Europe with modest success. After a brief stay in Minden he was appointed to the Royal Court in Berlin, where he worked to train members of the royal household in music. His *Sextet* is one of his best known and most respected works. Written in a transparent, effective style, it affords good opportunities for each of the players. The *rondo finale*, in particular, with its main theme in the character of a German peasant dance, reflects W.F.E. Bach's vigor and spirit.

IV. Partita No. 2 for solo violin in D Minor, BWV 1004

Bach's reputation as a keyboard virtuoso tends to overshadow that of his violin playing, which must have been quite strong. Both his father and grandfather were accomplished violinists, and we must not forget that for a time at Weimar Bach was quite active as a violinist. To his solo violin works Bach brought a deep understanding of the instrument and a resourceful approach to exploiting its capabilities. This he combined with his incomparable skill in the art of combining melodies. The result yielded solo works of incredible complexity and harmonic richness.

Bach's achievement in his compositions for solo violin stands quite alone. Polyphonic treatment in compositions for solo violin had been achieved by others, such as Heinrich Biber, before Bach's time, but no composer before or since contributed a corpus of such works to compare with Bach's *Sonatas* and *Partitas*.

The *Partitas* complement the more intense *Sonatas* with a great variety of dance forms. The *D Minor Partita* offers the traditional series of dances in preparation for something special. A colossus in the solo violin repertoire, the great *Ciaccona* presents a monumental set of variations on a four-bar harmonic pattern heard at the outset. Spitta wrote of this great masterwork, "This *Ciaccona* is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

John Hajdu Heyer

Thursday Recital

July 16, 23, 30, 2:30 p.m. Sunset Theater

I. Concerto for four solo violins in C Major Georg Philipp Telemann
1681-1767

Grave
Allegro
Largo e staccato
Allegro

Aileen Doyle, Jesse Ceci, Craig Reiss, Elizabeth Stoppels, *violins*

II. Sonata for two harpsichords in F Major Wilhelm Friedemann Bach
1710-1784

Allegro moderato
Andante
Presto

Jillon Dupree, Phebe Craig, *harpsichords*

III. Concerto for four bassoons in D Major, "Le phénix" Michel Corrette
1709-1795

Allegro
Adagio
Adagio

Jesse Read, Jerry Dagg, Robin Elliott, Jane Orzel, *bassoons*
Jillon Dupree, *harpsichord*

IV. Concerto for three oboes and three violins in E Flat Major Georg Philipp Telemann

Allegro
Largo
Allegro

Robert Morgan, Leslie Reed, Edward Benyas, *oboes*
Deanna Lee, Elizabeth Stoppels, Craig Reiss, *violins*
Jesse Read, *bassoon*
Jillon Dupree, *harpsichord*

This recital will be delay broadcast on KUSP-FM on July 30 at 6:30 p.m.

Thursday Recital

Program Notes

I. Concerto for four solo violins in C Major

IV. Concerto for three oboes and three violins in E Flat Major

When Georg Philipp Telemann declined the post of Cantor at St. Thomas, forcing the church to select Sebastian Bach, the recorded deliberations of the church officials indicate profound disappointment in the loss of the great Telemann. "Since the best man could not be obtained, mediocre ones would have to be accepted," said the Councilor Plaz in the Proceedings of the Town Council of Leipzig in 1723, and so they hired Sebastian Bach. History has judged Bach favorably over Telemann, but those minutes offer testimony to Telemann's much greater reputation in the 1720s. Telemann's enormous creative output exceeded in quantity that of Bach and Handel combined, a consideration that astounds those who appreciate the prodigious output of those two Baroque masters. Telemann, now so much in the shadow of Bach, deserves more attention. The facts surrounding his development belie his accomplishment: his formal training was in law and languages, — he was mostly self-taught in music. But music fell from his pen with astounding facility. He composed 40 operas, more than 3000 cantatas and motets, 44 Passions and other liturgical works, 600 overtures, and countless concertos and chamber works. He composed in every conceivable form known to musicians in his time. This afternoon's program offers a glimpse of the variety and vivid scoring in Telemann's concertos in the opening and closing works.

II. Sonata for two harpsichords in F Major

See Friday evening's notes for a discussion of Bach's sons

Johannes Brahms took great interest in the music of Sebastian Bach and in that of Bach's children. Brahms edited this sonata and had it published in 1864 as a work of Friedemann; nevertheless, because Sebastian had copied the work in his own hand, the work was included thirty years later in the *Bach Gesellschaft* collected works as a composition of the elder Bach. The work must have pleased the father. In it Friedemann's artistic gifts appear to be quite fully developed.

The duo opens with an allegro movement in a clear sonata form. Friedemann actually titled this work "Concerto," but only the last movement has the qualities of the concerto. In it a *rondo*-like alternation between *tutti* and solo passages occurs similar to that which his father used in the *Italian Concerto*.

III. Concerto for four bassoons in D Major, "Le phénix"

Rather little is known of the French organist, composer and author Michel Corrette despite his considerable activity in 18th-century music. A prolific composer, Corrette was among the first French musicians to compose concertos in the "Italian style" that Torelli developed. He composed much of his music, including "25 concertos comiques" and cantatas (e.g. *The servant of Good Tobacco*), with a generous measure of humor.

The opening movement of *Le phénix* reflects Corrette's melodic gifts in a march-like *allegro*. The *adagio* opens and closes with a striking passage that displays the sonority of the four instruments in a chordal passage. A sustained lyric passage provides the principal section of the middle movement. The finale returns to *allegro* to close with a *rondo*-like movement.

John Hajdu Heyer

Friday Recital

July 17, 24, 2:30 p.m. Sunset Theater

I. **Partita No. 3 for solo violin in E Major, BWV 1006** Johann Sebastian Bach
1685-1750

Preludio
Loure
Gavotte en Rondeau
Menuett I
Menuett II
Bourrée
Gigue

Lenuta Ciulei Atanasiu, *violin*

II. **Quintet in D Major, Opus 37, No. 2** Luigi Boccherini
1743-1805

Allegro vivo
Pastorale: amorooso ma non lento
Finale: presto

Beni Shinohara, Craig Reiss, *violins*
Meg Eldridge, *viola*
David Starkweather, Paul Rhodes, *cellos*

III. **Sextet for winds in E Flat Major, Opus 71** Ludwig van Beethoven
1770-1827

Adagio - allegro
Adagio
Menuetto
Rondo: allegro

Eli Eban, Arthur Austin, *clarinets*
Glen Swarts, Loren Tayerle, *French horns*
Jesse Read, Jerry Dagg, *bassoons*

This recital will be delay broadcast on KUSP-FM on Friday, July 31 at 6:30 p.m.

Friday Recital

Program Notes

I. Partita No. 3 for solo violin in E Major, BWV 1006

Bach's reputation as a keyboard virtuoso tends to overshadow that of his violin playing, which must have been quite strong. Both his father and grandfather were accomplished violinists, and we must not forget that for a time at Weimar Bach was quite active as a violinist. To his solo violin works Bach brought a deep understanding of the instrument and a resourceful approach to exploiting its capabilities. This he combined with his incomparable skill in the art of combining melodies. The result yielded solo works of incomparable complexity and harmonic richness. Bach's achievement in his compositions for solo violin stands quite alone.

The *Partitas* complement the more intense *Sonatas* with a great variety of dance forms. The *E Major Partita* differs from the others in the set in that it drops the pattern of the clavier suite (*Allemande*, *Corrente*, *Sarabanda*) and replaces it with an arrangement normally found in an orchestral suite. It begins with a lively, perpetual-motion-like prelude that leads to six dances, including a striking *Gavotte en Rondeau* that presents its main idea five times alternating with sparkling interludes.

II. Quintet in D Major, Op. 37, No. 2

Composer and virtuosic cellist Luigi Boccherini wrote more than 300 chamber works, almost of it for ensembles including the cello. He was so respected in his day that the eighteenth-century historian Charles Burney once wrote "Boccherini...has supplied the performers on bowed instruments with more excellent compositions than any master of the present age, except Haydn." This cello quintet is one of more than one hundred string quintets that Boccherini wrote.

Despite his remarkable originality and lyric gifts, Boccherini's style never fully assimilated the Viennese sonata concept. His development sections rarely display the tension we have grown to expect in sonata form, and thus his works, despite their charm and virtuosic qualities, have fallen into neglect. The neglect, of course, is undeserved. Boccherini's chamber music is full of courtly charm, inventive genius, and virtuosity. This quintet reflects the composer's fine lyric sense, along with his idiomatic grasp of the string instruments, particularly the cello.

III. Sextet for winds in E Flat Major, Opus 71

The *Sextet in E Flat*, for pairs of clarinets, bassoons, and horns, dates from 1796, although its first two movements probably originated earlier, perhaps in Bonn. The work is a forerunner of the well-known *Septet*, Op. 20, of 1799, which

is a true *divertimento*, with six movements. The *Sextet* may be viewed as an abbreviated *divertimento* with only four movements. Op. 71 was not published until 1810, fourteen years after its completion. At that time Beethoven wrote his publisher that it was an early work "written in a single night."

The opening movement, introduced by a few slow, solemn measures, has the character of a relaxed minuet, with motives passing from one instrument to another in a conversational manner. The second movement takes a different approach as a primary theme is heard first in the bassoon and then in the clarinets. The *minuet* is, virtually, a *scherzo*. The *rondo finale*, in A B A C A form, has the character of a light-hearted march.

John Hajdu Heyer

Friday Recital

July 31 only, 2:30 p.m. Sunset Theater

THE VIRGINIA BEST ADAMS VOICE FELLOWSHIP RECITAL

Mia Kim, *soprano*
Priscilla Peebles, *alto*
Benjamin Reckdahl, *tenor*
Keith Richard, *bass*

Timothy Bach, *piano*

David Gordon, *master of ceremonies*

The recital on Friday, July 31, is the final event in the prestigious Virginia Best Adams Voice Fellowship. (See page 8 for further information and schedule.) The four Adams Fellows, young artists in their own right, will be presented in a showcase of vocal music from the great oratorio and operatic masterworks of the Baroque and Classical eras, as well as Art Song gems from the 18th and 19th centuries.

The varied program will include music by Bach, Handel, Haydn, Mozart, Schubert, Brahms, Fauré, Debussy and others.

This unique concert will be the culmination of three weeks of intensive coaching and preparatory work during which the four singers refine and polish their artistry under the guidance of Master Teachers David Gordon and James Schwabacher.

The choice of repertoire for this exciting event will be made during the masterclass sessions, and a printed program will be available at the door on the day of the recital.

The Carmel Bach Festival expresses its gratitude to the Carmel Presbyterian Church for graciously providing space for the master class working sessions.

Saturday Recital

July 18, 25 and August 1, 11 a.m., Sunset Theater

Janina Fialkowska, *piano*

I. **Variations in F Minor, Hob. XVII:6** (Franz) Joseph Haydn
1732-1809

II. **Sonata No. 4 in E Flat, Opus 7** Ludwig van Beethoven
1770-1827

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo: poco allegretto e grazioso

III. **Prélude, choral et fugue**..... César Franck
1822-1890

STEINWAY PIANO
courtesy of Abinante Music Store

This recital will be delay broadcast on KUSP-FM Tuesday, July 28 at 10 a.m.

Saturday Recital

Program Notes

I. Variations in F Minor, Hob. XVII:6

On the autograph of his London catalogue, Haydn called these variations a "sonata," and it seems that he may have intended them to be the first movement of a larger work. The strength and scope of this work, however, may have led him to recognize the completeness and self-sufficiency of the set, for no additional movements are known to have been undertaken. The *Variations* were composed in 1793 during the period between Haydn's extended visits to London, and thus they belong to that very mature creative time in Haydn's long career.

These variations treat not one, but two related themes. The first, in F Minor, is characterized by a repeated dotted rhythm. The second, in F Major, follows the harmonic scheme of the first, and makes some thematic allusions to it. There are two variations on each of the themes before an expansive *coda* brings the work to conclusion.

The *Variations in F Minor* hold an important position in the history of the keyboard variations. According to H.C. Robbins Landon: "It is a work of commanding assurance and sensitivity, certainly the finest set of keyboard variations between Bach and Beethoven and one that is by no means overwhelmed by either the 'Goldberg' or 'Diabelli' variations, despite their greater size and scope."

II. Sonata No. 4 in E Flat, Opus 7

Beethoven composed Opus 7 during 1796-7. It was his first attempt at the piano sonata after the three Opus 2 sonatas of 1793-5, which were dedicated to Haydn. Because of its breadth (Beethoven titled it "*Grande Sonate*") and its technical demands on the pianist, it made a strong impression on its first audiences. Carl Czerny suggested that the work could be described as "Appassionate" insofar as Beethoven had composed it in "an impassioned state of mind."

The first movement, marked *allegro molto e con brio* (very fast and spirited), presents a sonata form that builds a broad tension that is resolved in an extended *coda*. That *coda* provides material from which the slow movement is derived, presenting a somber contrast in C Minor to the opening movement's heroism (we have here the key relationships of the *Eroica*). The *scherzo* movement and *rondo finale* are modeled more closely on Haydn-esque lines.

III. Prélude, choral, et fugue

Belgian-born composer César Franck was predestined by his father to a career as a piano virtuoso and from an early age Franck was exhibited as a *wunderkind*. Despite his remarkable gifts, Franck's concert career never materialized.

Franck's father did not encourage his son's compositional pursuits, but in 1846 César married and escaped the oppressive domination of his father. The young musician then undertook a career as a church organist and teacher. Despite his interest, compositions came slowly, and only after his fortieth year did Franck begin to achieve recognition. In 1866 Liszt visited Ste. Clotilde, where Franck served as organist, and was profoundly impressed. Subsequent fame led to Franck's appointment to the Paris Conservatory, and thereafter he composed steadily for the rest of his life.

Franck composed the *Prélude, choral et fugue* in 1884 and dedicated it to the pianist Marie Poitevin. The work is decidedly Lisztian. The prelude opens calmly, then moves to a dramatic passage that is developed and sets a tension that Franck resolves with the introduction of the "Chorale" late in the movement. A transition leads to a fugue that develops a subject related to musical elements in the prelude and chorale.

John Hajdu Heyer

Bach's Tops

Thursday, July 23, 7:30 p.m., Oldemeyer Center, Seaside
Thursday, July 30, 7:30 p.m., Sherwood Hall, Salinas

Brandenburg Concerto No. 3 in G Major, BWV 1048	Johann Sebastian Bach 1685-1750
(Allegro)	
Cantata BWV 147, "Jesu, Joy of Man's Desiring"	J.S. Bach
Vocal ensemble	
Suite No. 2 in B Minor, BWV 1067	J.S. Bach
Polonaise	
Minuet	
Badinerie	
Robin Carlson, <i>flute</i>	
Canon in D Major	Johann Pachelbel 1653-1706
Cantata BWV 78, "Wir eilen mit schwachen, doch emsigen Schritten"	
Vocal ensemble	
Suite No. 3 in C Major, BWV 1009	J.S. Bach
Bourrée I	
Bourrée II	
Bourrée I	
David Starkweather, <i>cello</i>	
Concerto for two violins in D Minor, BWV 1043	J.S. Bach
Vivace	
Soloists from Summer Music Monterey	
Cantata BWV 208, "Sheep May Safely Graze"	J.S. Bach
Virenia Lind, <i>soprano</i>	
Partita for solo violin in E Major, BWV 2006	J.S. Bach
Prelude	
Lenuta Ciulei Atanasiu, <i>violin</i>	
Harpsichord Selections from <i>The Notebook for Anna Magdalena Bach</i>	J.S. Bach
Phebe Craig, <i>harpsichord</i>	
Suite in D Major, BWV 1068	J.S. Bach
Aria	
<i>The Art of the Fugue</i> , BWV 1080	J.S. Bach
Contrapuntus IX	
Vocal ensemble, double bass, drums	Arr. Ward Swingle
Brandenburg Concerto No. 3, BWV 1048	J.S. Bach
Allegro	

Members of the Festival Orchestra and Chorale
Members of the Summer Music Monterey Orchestra

Bruce Lamott, *conductor*

Artists and program subject to change.

Bach to the Future

July 30, Thursday, 9 a.m. Natividad Elementary School, Salinas
July 29, Wednesday, 12:30-1:30 p.m., Sunset Theater, Carmel

Admission Free

Concerto for two violins in D Minor, BWV 1043 Johann Sebastian Bach
Vivace 1685-1750

Canon in D Major..... Johann Pachelbel
1653-1706

Suite No. 2 in B Minor, BWV 1067 J.S. Bach
Polonaise
Badinerie
Robin Carlson, *flute*

Cantata, BWV 156 J.S. Bach
Sinfonia (Arioso)
Leslie Reed, *oboe*

Partita for solo violin in E Major J.S. Bach
Prelude
Lenuta Ciulei Atanasiu, *violin*

Harpsichord Selections from *The Notebook for Anna Magdalena Bach*..... J.S. Bach
Phebe Craig, *harpsichord*

Cantata, BWV 147, "Jesu, Joy of Man's Desiring" J.S. Bach
Vocal ensemble and strings

***The Art of the Fugue*, BWV 1080** J.S. Bach
Contrapunctus IX
Vocal ensemble, double bass and drums
arr. Ward Swingle

Members of the Festival Orchestra and Chorale
Members of the Summer Music Monterey Orchestra

Bruce Lamott, *conductor*

Artists and program subject to change.

Lectures, Symposia and Special Events

The Sandor Salgo Lecture Series

Carpenter Hall, Sunset Center, Admission Free

Mondays, July 13, 3 p.m.; July 20 and 27, 11 a.m.

“Baron van Swieten: the Missing Link — From Bach and Handel to Haydn and Mozart” Dr. Bruce Lamott

Wednesdays, July 15, 22, 29, 11 a.m.

“Music of Imperial Vienna and the Hapsburg Court,” the Mission Concert Dr. Clifford Cranna

Thursdays, July 16, 23, 30, 11 a.m.

“The Pleasure of the Plains: Changing Views of Nature
in the Art and Gardens of the 18th Century” Prudy Kohler

Fridays, July 17, 10 a.m.; July 24, 31, 11 a.m.

“The St. John Passion and Die Schöpfung: Bach, Haydn and their Creator” Prof. John Hadju Heyer

Symposia

Carpenter Hall, Sunset Center, 4 p.m., Admission Free

Thursdays, July 16, 23, 30

“Handel’s Acis and Galatea” James Schwabacher, *moderator*

Facing the Music

Informal Pre-Concert Talks, Admission Free

Sunset Theater, Open Seating, 7 p.m. Mondays, Tuesdays, Thursdays, Fridays, 1 p.m. Sunday

Virginia Best Adams Master Class Open Working Sessions

Carmel Presbyterian Church, Southeast Corner Mission and Ocean, Admission Free

July 20 and 23 at noon

Bach to the Future

A Concert for Young Listeners

July 29, 12:30, Sunset Theatre, Admission Free

July 30, 9 a.m., for students of Natividad Elementary School, Salinas

Bach’s Tops

A Concert of Baroque Favorites

July 23, 7:30, Oldemeyer Center, Seaside, nominal admission charge

July 30, 7:30, Sherwood Hall, Salinas, 940 North Main St., Admission Free

Schwabacher Lieder Series

Casa Serrano, Monterey

~~SOLD OUT~~
Wednesdays, 6 p.m., \$50

July 15, Schubert’s “Winterreise;” Daniel Lichti, *baritone*; Janina Fialkowska, *piano*

July 22, Schubert’s “Die schöne Müllerin;” David Gordon, *tenor*; Timothy Bach, *piano*

July 29, Lieder from Haydn to Debussy; Maria Venuti, *soprano*; Peter Nelson, *piano*

Rehearsal with Audience

Open to Donors of \$100 or more since Oct. 1991

Friday, July 17, 11:30 a.m. Bruno Weil, *conductor* and the Festival Orchestra

Johann Sebastian Bach Golden Chair

-to honor Maestro and Priscilla Salgo-

An endowment fund has been established to honor Maestro and Priscilla Salgo for their thirty-six years of devotion to the Carmel Bach Festival. Many musicians and patrons have donated to this endowment fund and have sent notes of thanks to the Maestro and Priscilla.

To add your name to the donor list in the commemorative book on display, special donation envelopes are available at the boutique in the lobby or at the Festival office. Or donations of any amount may be sent with an accompanying note to the Maestro c/o Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

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The generous support of individuals, corporations and foundations is essential to the continuing tradition of the Carmel Bach Festival. Ticket revenue provides less than half of the funds needed annually. Giving opportunities are described and acknowledged as follows:

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DONOR BENEFITS: Donors receive priority mailing of ticket brochures, special gifts and invitations to special functions honoring musicians and donors.

ANNUAL CHAIRS: Support for chairs gives security to your favorite instrument or voice for this season.

Podium.....	\$2,000
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Bruno Weil addresses Carmel patrons for the first time, Feb. 1992.

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ENDOWMENT FUND: Matching contributions, memorials, deferred gifts and bequests often are made directly to the Festival's endowment fund. Interest from the fund provides a continuing source of income and long term financial stability.

Golden Chairs

1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chair" plan was established.

Contributions to the plan made to the endowment fund help build a continuing source of income and ensure the long-term financial security of the Festival. Chair choices are available in various performance categories (as indicated below).

Your "Golden Chair" gift is a one-time contribution offering continuous identification which assures your essential role in guaranteeing the performance of the Carmel Bach Festival.

Please join in the commitment to the next 50 years. For further information contact the Festival Executive Director.

Conductor's Chair	\$50,000*
Johann Sebastian Bach Chair	<i>see page 77</i>
Chorale Director's Chair	\$25,000*
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Chorale Chairs	\$10,000

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MATCHING GIFTS: Many businesses encourage their employees and families to be involved in community events. Is your company one of these? As a Festival patron the question needs to be asked. Why? Because a matching gift program will help you, your company and the Carmel Bach Festival. A matching gift will multiply the effect of each dollar you contribute.

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In this time of transition, we give special thanks to the following organizations who have given us special support:

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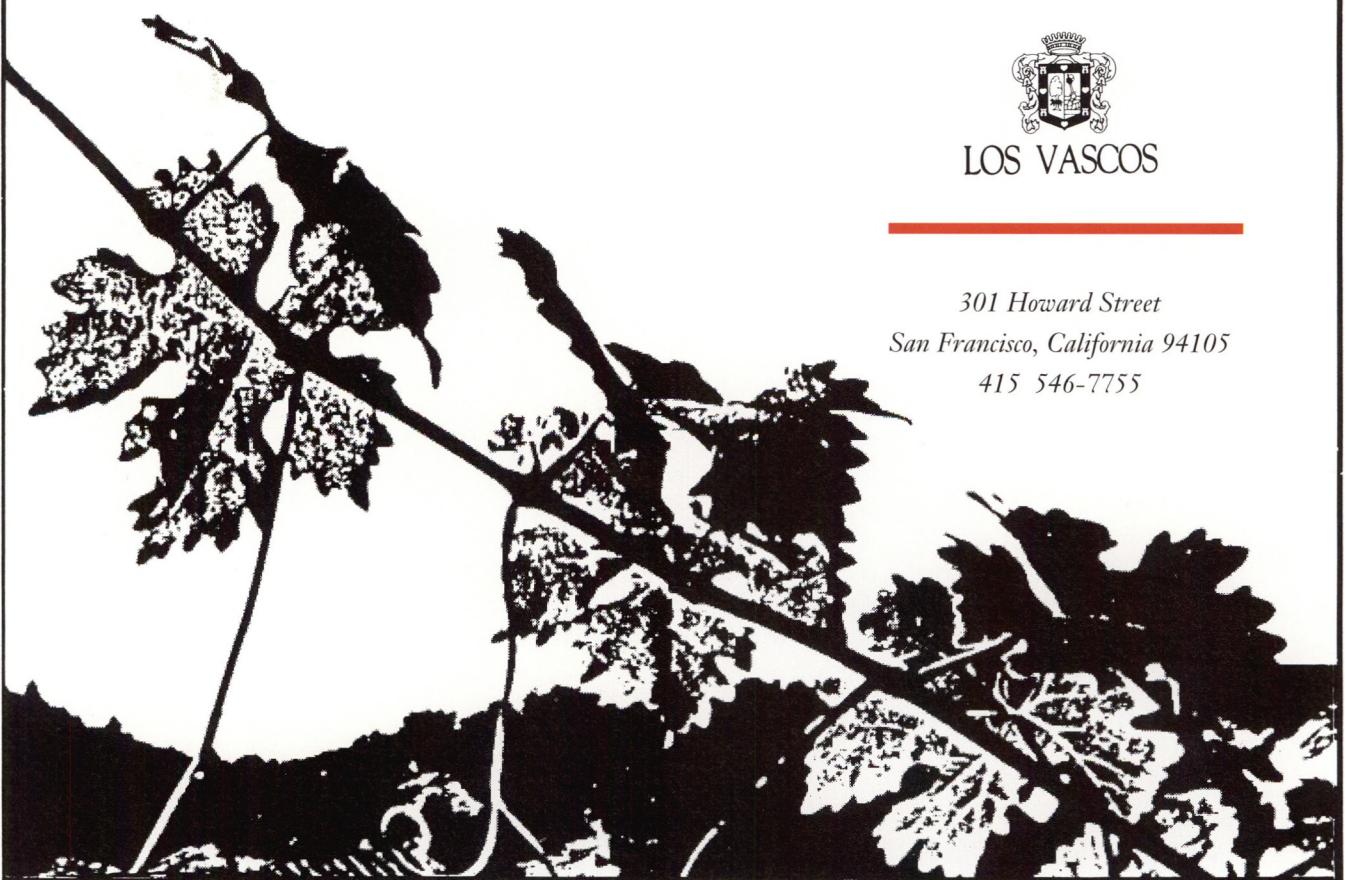
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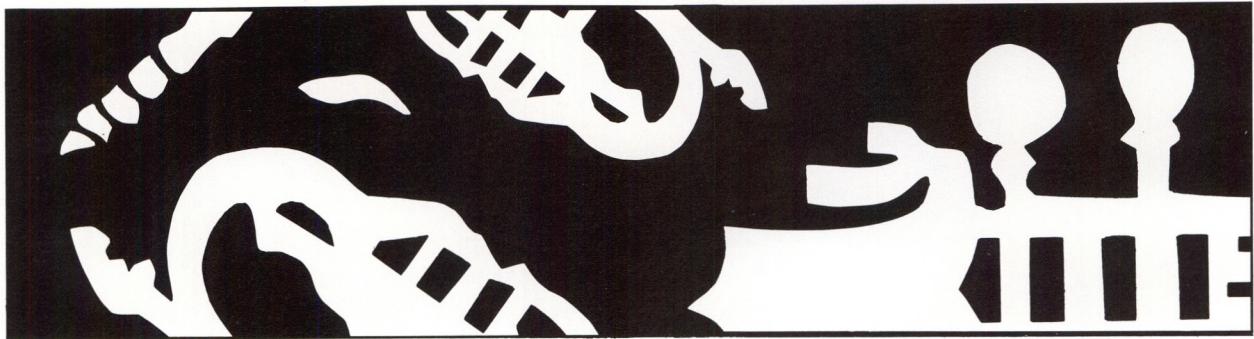
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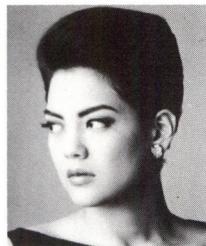
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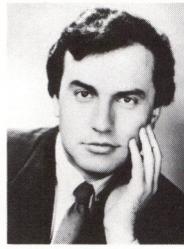
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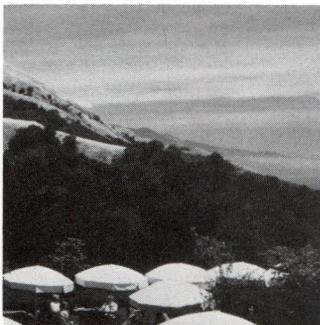


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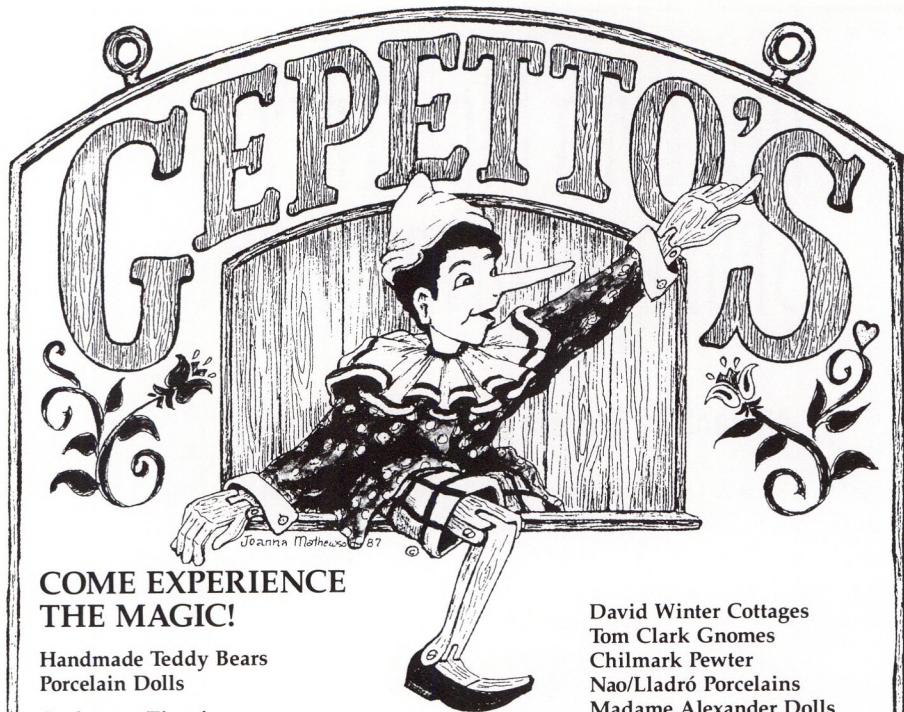
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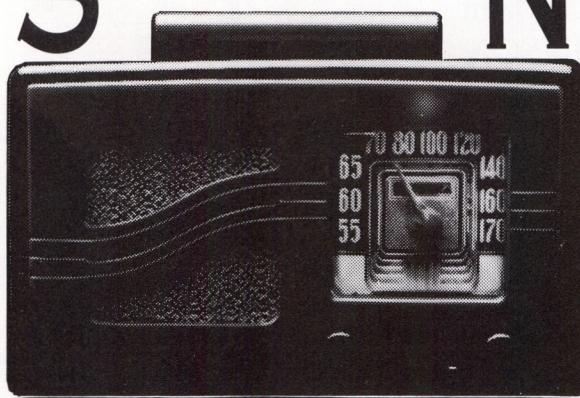
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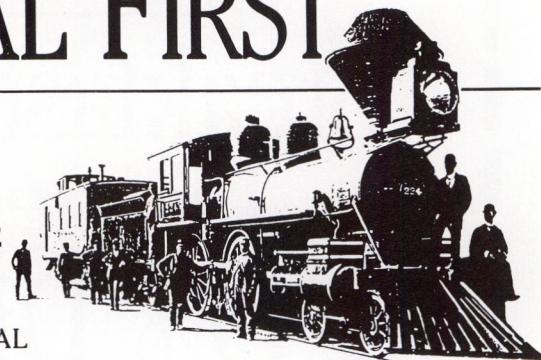
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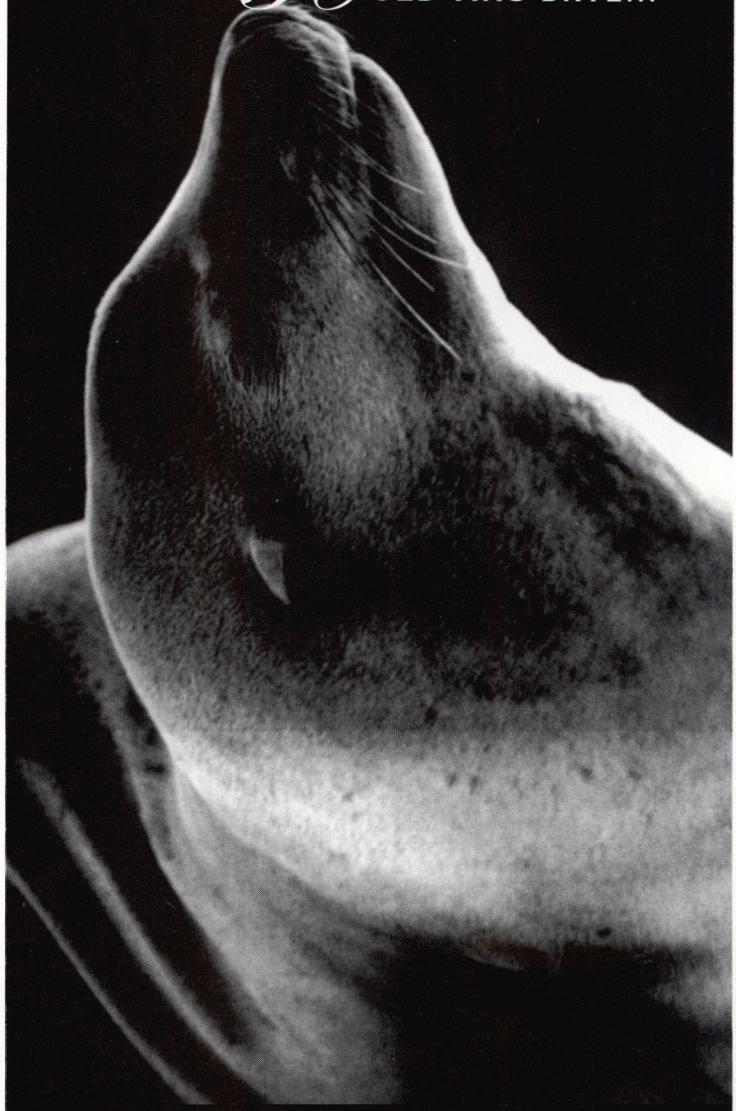
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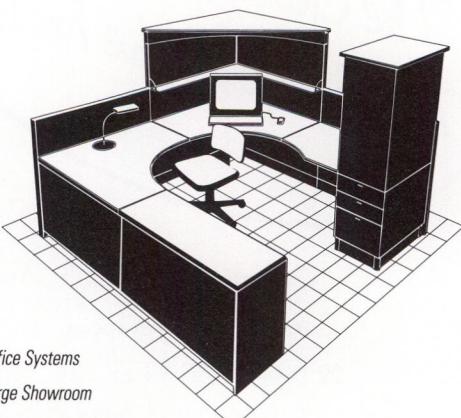
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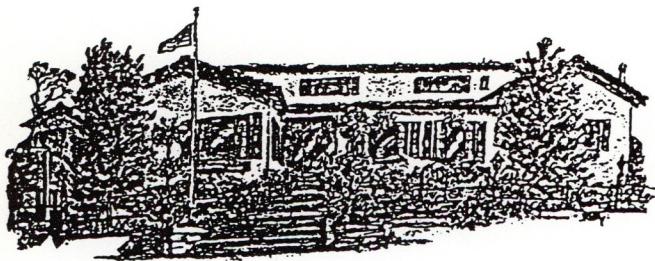
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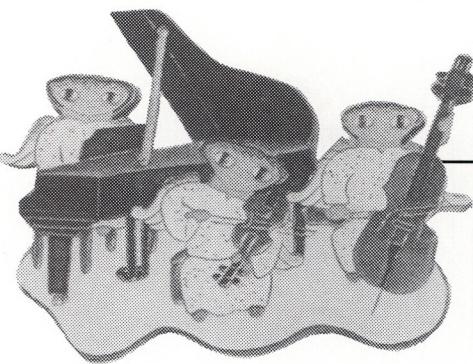


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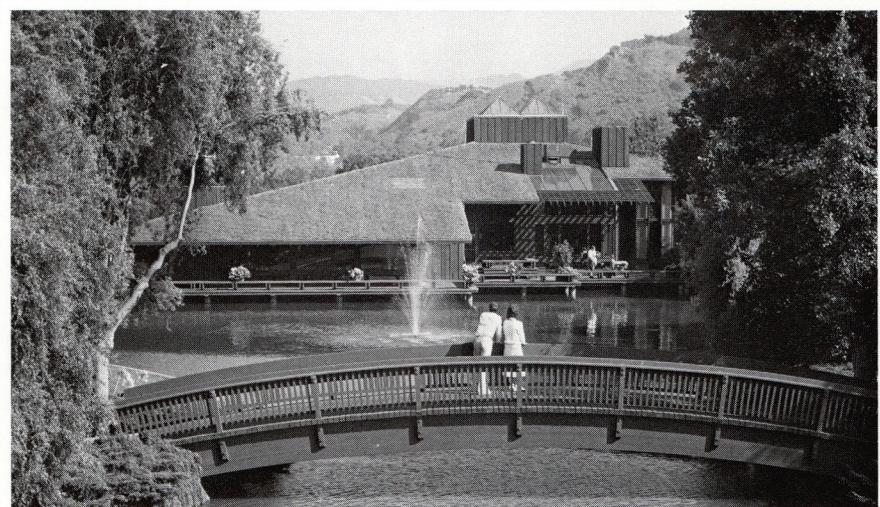
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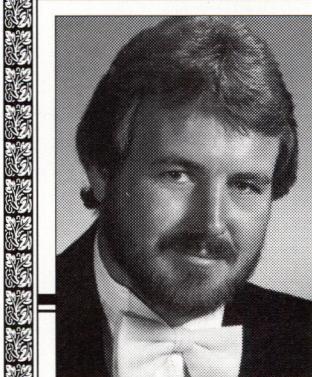
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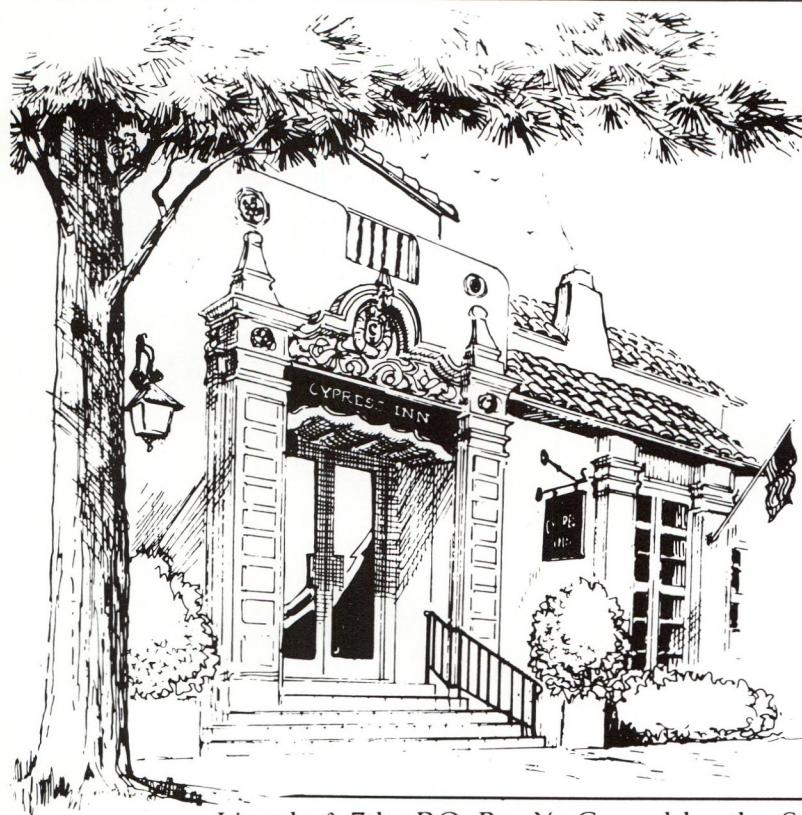
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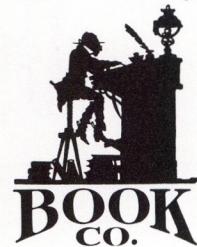
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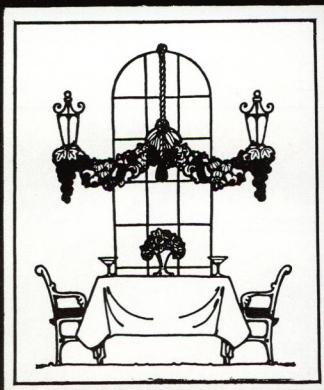
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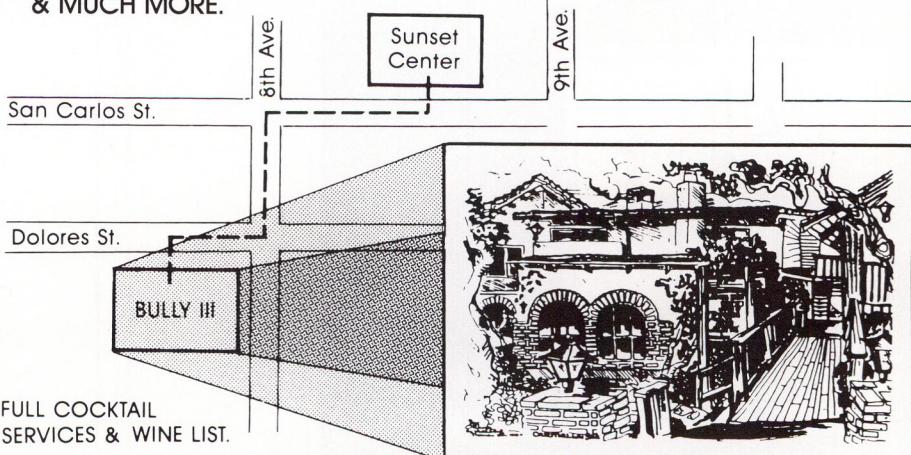
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